

Sets in Order

35¢

MAY
1963

The Official Magazine
of SQUARE DANCING

MY IDEAL
SQUARE DANCING
PARTNER
(SEE PAGE 12)





Bulletin No. 2

SETS IN ORDER AT ASILOMAR

July 28 thru August 2, 1963

Check the staffulty. For summer '63

Here's the team that will bring you enjoyable dancing this July: Ed Gilmore, with Dru; Arnie Kronenberger, with Jan; Bob Van Antwerp, with Roberta; Bob Osgood, with Becky; Forrest and Kay Richards; Jack and Darlene Chaffee; and, of course, Sets in Order's Business Manager, Jay Orem, with Helen. You just can't find a better staffulty anywhere!

Comfortable Dancing - The Key Word at Asilomar

Oh, you'll get new dances and you'll have fun dancing your favorites, but there's no rush at Sets in Order's Asilomar Vacation Institute. You will discover a wealth of pleasure in dancing with folks who, like you, enjoy moving to music. Perfect amplification of sound in beautiful Merrill Hall, with its just-right hardwood floor, provides an ideal atmosphere for square dancing and round dancing.

There's a Difference

Folks who have attended weekend vacation institutes at various places, including Asilomar, often wonder how they could keep up the constant pace for the five days of a regular session as compared to just the two days of a weekend institute. The answer is obvious. More time is given for meals, more leisure time provided for coffee breaks, and there are a hundred and one little extras that make Sets in Order Asilomars so enjoyable. No, you'll leave Asilomar after a regular week even more relaxed than when you arrived.

Looking Ahead - To Asilomars in the Future

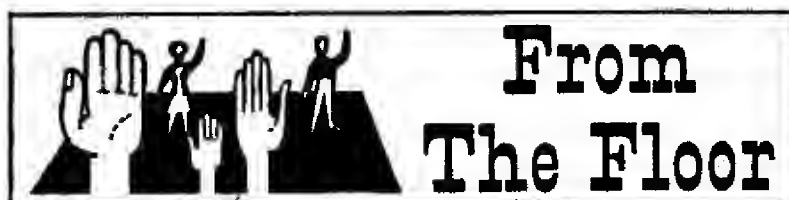
Those of you planning to take in the National Convention in Long Beach, California, July 23 through 25, 1964 - check this. Summer Asilomar starts the afternoon of the 26th for five days of wonderful square dancing only a few hours drive from Long Beach. Plan now to include Asilomar as a special bonus when you make your trip to the Coast in Summer '64.

Although brochures will not be ready for a while, Winter '64 Asilomar is shaping up to be one of the most memorable. The weekend, featuring Marshall Flippo, Bob Page, Bob Osgood, and the Hamiltons, is scheduled for January 31, February 1 and 2. The staff for the regular Winter Asilomar - February 3 through 8 - will be Frank Lane, Marshall Flippo, Bob Osgood, and the Hamiltons. Brochures will be ready in mid-summer.

Write for your brochure today -

Sets in Order

462 No. Robertson Blvd.
Los Angeles 48, California



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

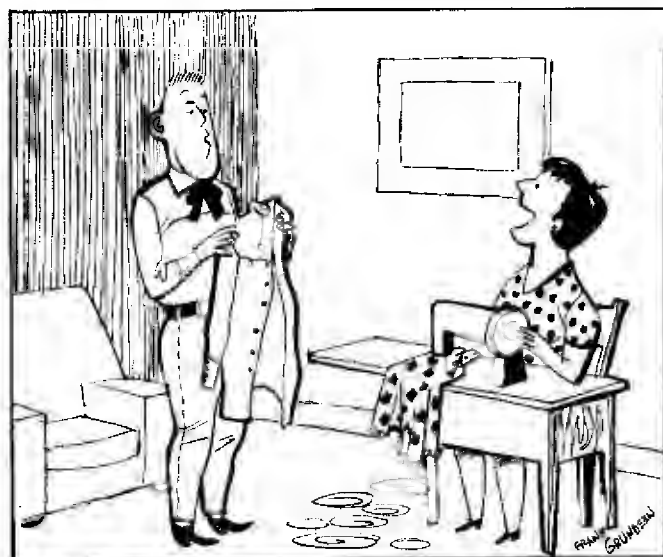
... We find the star ratings most helpful each month in ordering new records and we enjoy the party ideas and games, along with everything else in Sets in Order...

Wayne and Shirley Pitman
Chamberlain, South Dakota

Dear Editor:

... And on the subject of that cartoon on the back of S.I.O. Take a look see at the November (1962) issue with Maw laying down the law, "Look, loud mouth," etc. Is it a left-handed sewing machine or is Maw sitting on the wrong side? Cheers!

H. G. Turner
Killaly, Sask., Canada



Left Handed Sewing Machine?

Dear Editor:

"Happiness is a Warm Puppy" was, indeed, a delightful book for young and old alike. When I read it at Christmas time to my three grand-daughters, it would have been difficult to guess who enjoyed it the most...

I quite agree with your "dreams" of happiness as related to square dancing. Nothing
(Please turn to page 42)



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STORES handling square dance clothing are welcome to write Sets in Order for information regarding a listing on this page.



Sets in Order magazines may be purchased at these stores.



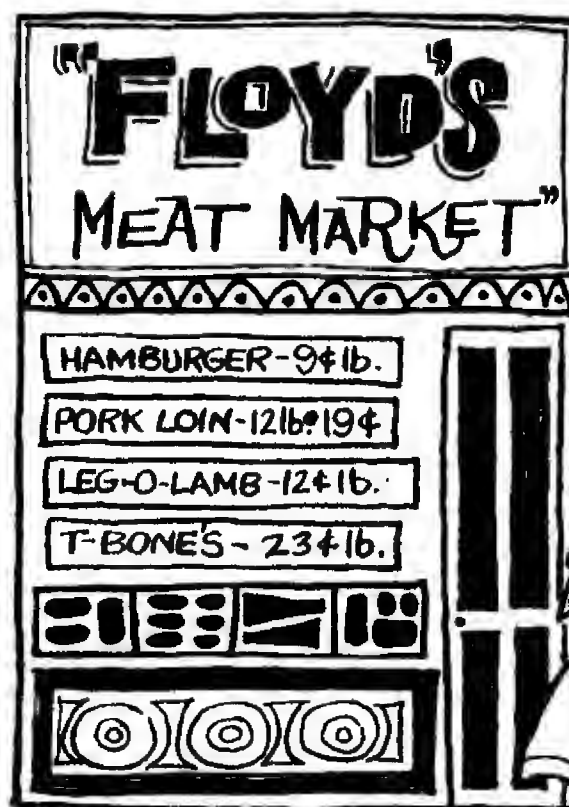
Remember the
"GOOD OLD DAYS?"

Well, ol' Grandpa JOHNSON (Bruce, that is) may be too youthful to recall 'em but he sure does a modern, up-to-date job of calling this new

SINGING SQUARE DANCE.

With a get-up-and-go tune taken from a popular TV commercial, some high-ridin' music from PETE LOFTHOUSE and his ensemble, plus Bruce's bless-ed bellowing, "GOOD OLD DAYS" turned out to be a real SQUARE square dance. Try it and see if you don't agree.

*Windsor No. 4820
 (flip instrumental)*



... AND A-WAY-Y-Y WE GO ... WITH TWO NEW ROUND DANCES



"SILVER MOON"

Showing a rare skill for drama in the form of waltzing, AUDREY VAN SICKLE of Toronto, has composed a most fascinating routine for this memorable music by Sigmund Romberg. Those who accept the waltz as the epitome of good dancing will gain much delight from this lovely dance. Beautiful and expressive music by the PETE LOFTHOUSE Band.

"ROMANCE"

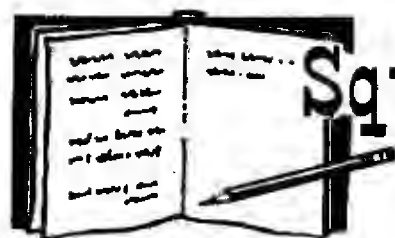
Recently released with much success as a square dance, this catchy tune in 4/4 rhythm just naturally "asked" to be made into a round dance, too. CHUCK and ILAH RICHTER of E. Jordon, Mich., did just that — and with gratifying results. It's a square dancers' round dance that pulls happy folks out on the floor like a magnet. Gay, light, full of bounce, easy-to-whip routine ... here's a dance that will get around.

*Windsor No. 4688
 (full instruction included)*

JUST FOR DANCING



TO OUR CANADIAN FRIENDS!
The above releases are also being pressed in Canada and will be available to you at about the same time and same price as the U.S. issue.



Square Dance Date Book

- May 3-4—Sashay Partners' Annual Festival
Rock Springs, Wyo.
- May 3-4—New Mexico State Jubilee Festival
Sweeney Gym, Santa Fe, N.M.
- May 3-5—Fifth Annual Squarama
Elmendorf AFB, Anchorage, Alaska
- May 3-5—16th Silver State S/D Festival
H.S. Audit., Reno, Nevada
- May 3-5—5th Ann. Buckeye S/D Convention
State Fair Grounds, Columbus, Ohio
- May 3-5—Kansas State S/D Convention
Municipal Audit., Topeka, Kansas
- May 4—5th Annual Hagerstown S/D Festival
No. Hagerstown H.S., Hagerstown, Md.
- May 4—23rd Ann. Festival Lincoln Council
Pershing Munic. Audit., Lincoln, Nebr.
- May 4-5—12th Ann. All-Illinois S/D Festival
YMCA, Decatur, Ill.
- May 5—A-Square-D Special Dance
Pacific Ocean Park, Santa Monica, Calif.
- May 5—2nd Ann. Mich. Teachers' R/D Festival
C.A.I. Hall, Drayton Plains, Mich.
- May 5—4th Sonora Pass Spring Festival
Mother Lode Fairgrounds, Sonora, Calif.
- May 9-11—2nd Toronto Inter. S/D Convention
Royal York Hotel, Toronto, Ont., Canada
- May 10-11—15th Bluebonnet S/D Festival
Sam Houston Coliseum, Houston, Texas
- May 11—Central Okla. District Jamboree
Munic. Audit., Oklahoma City, Okla.
- May 11—Annual Spring Cowtown Hoedown
Miles City, Montana
- May 11—Square Dance Festival
Munic. Audit., Sioux City, Iowa
- May 11—7th Mid-State Square Dance Festival
National Guard Armory, Columbus, Nebr.
- May 11—12th Ann. Calgary & Dist. S/D Jamboree, Univ. Gym., Calgary, Alberta, Can.
- May 11—4th Ann. Jackalope Teen Age Festival
Wyo. State Fairgrounds, Douglas, Wyo.
- May 18—First Texas State S/ and R/D Fest.
Memorial Audit., Dallas, Texas
- May 18—5th Rhododendron Fest. S/D Jamb.
Florence Jr. H.S. Gym, Greenleaf, Ore.
- May 18—Central Coast Assn. Hosts Calif.
Council, San Luis Obispo, Calif.

(Please turn to page 63)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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TABLE OF CONTENTS

- 3 From the Floor
- 5 Square Dance Date Book
- 6 On the Record and Record Report
- 9 As I See It, by Bob Osgood
- 12 My Ideal Square Dance Partner,
by the ladies who square dance
- 14 Homes for Square Dancing
- 15 The Dancer's Walkthru
- 19 Overseas Dateline
- 20 "Quick-Freeze" Your Dancers,
by Roland T. Onffroy, Boise, Idaho
- 22 12th Annual National Square Dance
Convention
- 24 Americana: The Big Tornado,
by Terry Golden, Colorado Springs, Colo.
- 25 Ladies on the Square: Cooking for a Crowd
- 26 Style Series: Centers in (out) and Cast Off
- 28 Under-Teach or Over-Teach
by Jim Schnabel, Alexandria, Va.
- 29 Round the Outside Ring
- 33 Workshop
- 47 The Caller of the Month: Russ Ard
- 51 Paging the Roundancers: Ed and Kay Mack
- 61 Current Best Sellers: Record Sales Survey
- 68 Experimental Lab — Swing Thru

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or write

This new 16-page hand-
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movements of square
dancing used today; in-
cluding 71 illustrations.
Ideal for callers and
teachers for use in all
square dance classes. A
must for every student
dancer.

*Learning to square
dance is made easier
when you get the
picture.*

Sets in Order

462 North Robertson Blvd., Los Angeles 48, Calif.



SINGING CALLS

TRAVELIN' ON — Old Timer 7005

Key: G Tempo: 128 Range: High HC

Caller: Keith Able Low LD

Music: Western 2/4 — Violin, Guitar, Bass, Piano

Synopsis: (Break) Circle — rollaway — swing — 8
hand right hand star — girls roll back, alle-
mande — right and left grand — promenade —
walk around corner — see saw — swing.
(Figure) Heads separate half way — box the
gnat — swing — heads cross trail — around
one — star right once around — allemande —
do sa do — corner swing — promenade —
swing.

Comment: Music is adequate but quite slow.
Dance patterns have nothing unusual.

Rating ☆

FUNNY WAY OF CALLING — Top 25056

Key: C Tempo: 128 Range: High HA

Caller: Dick Leger Low LC

Music: Standard 2/4 — Clarinet, Piano, Guitar,
Accordion, Drums

Synopsis: (Break) Allemande — forward 2 for a
thar star — shoot star, forward 2 and star
again — shoot star, grand right and left —
promenade. (Figure) Heads up and back —
square thru — corner swing — circle — alle-
mande — grand right and left — do sa do —
promenade.

Comment: Well played music. Tune is quite
repetitive but callers with a full, rich voice

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

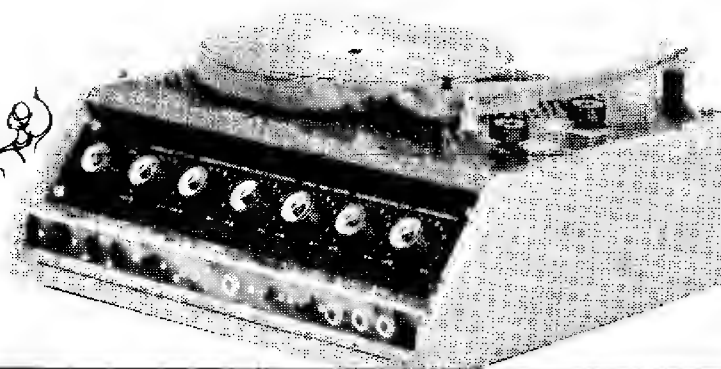
Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the
reviewer is a member of the S.I.O. staff. In place of the
rating symbol will be the initials S.I.O.

(Reviews continued on page 54)

THE MUSIC GOES 'ROUND AND 'ROUND AND COMES OUT SQUARE

(SQUARELY WHERE YOU WANT IT)

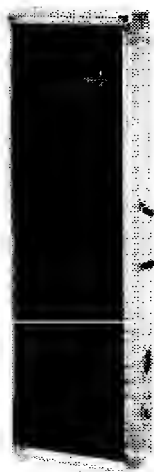


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MODEL CS48 is the more compact and portable Newcomb column speaker with 60 watts peak power handling capacity. Introduced only recently, it is already the most popular of its kind. Newcomb does not make the CS48 in kit form and any such "kit" being offered is not genuine. You can only get Newcomb quality from Newcomb. List \$104.25; Professional Caller's Net \$69.50.

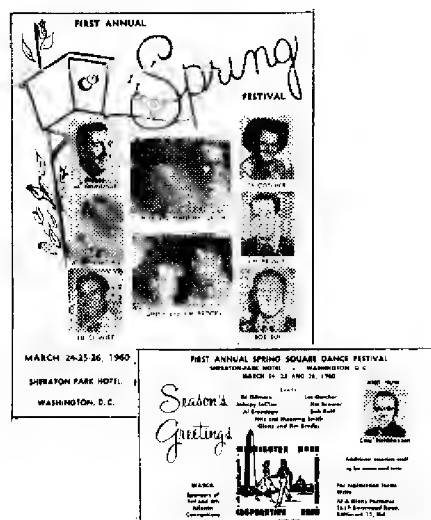


WASHINGTON, D.C. HAD A STORY TO TELL

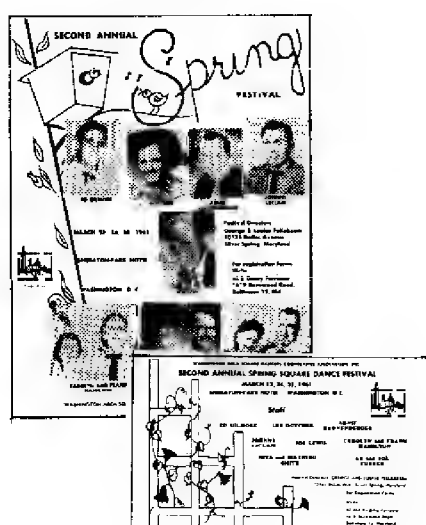
Advertisement

Like the square dancers in so many other areas, those in the Nation's Capital decided to embark on a regular yearly Spring festival, bringing into the city top-notch callers and round dance leaders for a weekend of dancing fun. To augment their regular publicity plans they decided to take regular ads in Sets in Order. The first of these ran in conjunction with the 1960 Festival. The success was so great that this formula was followed in each succeeding year.

1960



1961



1962

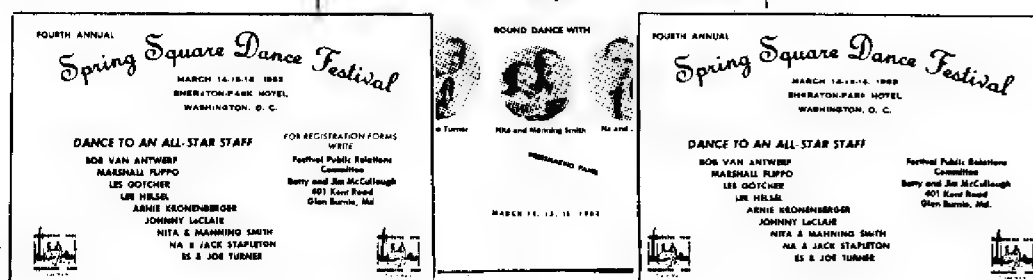


Each year the Festival featured a full page and a half or quarter page ad during the winter months to announce the dates and staff. Each year the crowds grew. For 1963 the convention committee decided to increase its advertising to two half page ads and one full.

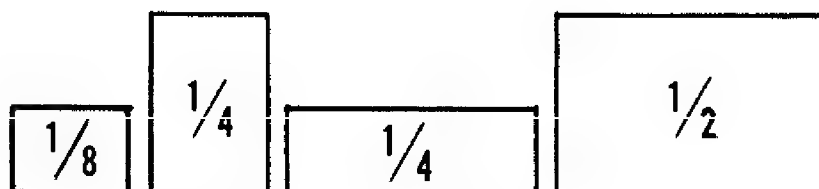
1963



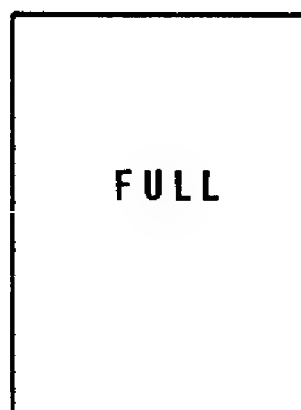
Almost a month prior to the Festival all tickets were sold out! By the opening date it is said that more than 800 ticket requests had to be returned—unfilled. (We're told that the Hotel housing the event has definite plans to enlarge in time for the 1964 Festival.)



Naturally, it was not Sets in Order advertising alone that made this all come about. Months of planning on the part of many hard-working square dancers each year has turned the trick. However, intelligent use of advertising where it can be read by the greatest number of square dancers certainly played a part. This same advantage is available for your next festival or convention. It will work for a square dance camp or for any number of products designed for the dancer.



ALL SIZES TO HELP YOU
TELL YOUR STORY



If you'd like additional information on Sets in Order "Direct-to-the-Dancer" Advertising drop us a line and we'll send you all of the details.

Sets in Order

462 N. Robertson Blvd.
Los Angeles, California

You can't miss with a
20,000 plus circulation.



AS I SEE IT

bob osgood

May 1963

A NUMBER OF YEARS AGO one of Arnie Kronenberger's *home* clubs, The Rinky Dinks, decided to embark on a rather unique project. Because square dancing had benefited them all so much in bringing them together and giving them a reason to become close friends, they decided that they would use all their excess funds in helping someone less fortunate.

After a considerable investigation the club unanimously agreed to adopt a Korean orphan. Soon after they applied to the Relief authorities they were notified that their application was approved and that their young charge was named Jai Wan. For nine years now, and several times each year, the club has sent money that has been used to feed, clothe, and educate their charge. As this young boy grows up, the gratitude he most naturally will feel will be not only toward America but to Americans who, through their national favorite pastime, were able to lend a helping hand. Actually, members of the club feel that they have been doubly rewarded in the giving.

A similar project is under way with the Fas'n-Eighters, who dance with Bob Ruff. Through friends of one of the members of the group they learned of a young boy whose family and friends were left completely homeless as the result of a fire that wiped out their village in North Africa.

Special dances and other fund raising get-togethers have made it possible for the Fas'n-Eighters to adopt this family, send them clothing, food, blankets, and other necessities and give them hope at a time when they needed it most.

We can't help but believe that there must be many such instances scattered among square dance groups in this country. The good that is realized from such worthwhile projects, whether for unfortunate persons overseas, or for those right here in our country, does much to create

a favorable image of Mr. and Mrs. American Square Dancer. We feel privileged indeed to salute them all this month.

Where Do We Go From Here?

IN TAKING TIME OUT to look closely at American Square Dancing as it is today, we began in March by setting down the names of almost 300 terms to which a square dancer could possibly be exposed.

Realizing that a steady flow of *new* nomenclature emphasized the ever present need for something solid and permanent in this vein, we published—in the April issue—a list of 29 basic groupings along with sub-heads that made up Sets in Order's current list of The Basic Movements of Square Dancing. These movements, our research showed us, had, by continued usage and refinement over a period of time, become standard. And so, for the present at least, we will use these as our standard "language".

At this point we could spend much time on a discussion of combinations of these movements, of figures that make up the dances, and any number of variations on the subject of language. However, this month, I think we'll head out in a little different direction.

We're reminded of a conversation we sat in on recently that developed around the subject: "What Makes a Good Square Dancer?" Naturally, one of the first things that came up was a discussion of the amount of material a person should know in order to *hold his own* at any dance in the area. This "material" concept of the activity would lead one to believe that as soon as he had memorized enough terms and could successfully start at point A, go through a maneuver, and end at point B and do this with enough different basics, that he would be considered an advanced dancer.

The opposing side of the conversation pointed out that it wasn't necessarily *how much*

you knew that made you a good dancer, but rather *how well you did what you knew* that counted.

Let's look at it another way. Let's suppose that in twenty weeks a caller can teach his beginners 29 basic movements. This means that by cramming and moving speedily from one to the next the dancers can be exposed, re-exposed, and drilled in each of the movements until, at the end of the time, they can respond rather quickly to any of these commands.

Let's suppose on the other hand that in the same number of weeks a caller selects 15 movements. With each movement he shows the dancers how to *dance* the particular basic rather than maneuver through it. By the time he is finished, each dancer can not only do the 15 movements from any possible position, but he does them confidently, smoothly, and comfortably.

Which would you say would be the better dancer, the one who could handle the 30 movements or the one who could handle 15?

Well, of course this isn't quite fair, for there are many things to be taken into consideration. But the prime point in this discussion has to do with the importance of *styling*.

Styling is perhaps the most overworked and least understood term in square dancing today. Undoubtedly it means different things to different people. We can remember one time receiving a letter from some folks who wanted help on "styling." They wanted to know when to twirl in a Right and Left Grand; when to twirl in a Ladies Chain; and when to twirl as you Promenaded. Obviously, to them, styling meant twirling. In another instance, when called into an area to do a styling workshop, we discovered that folks thought styling meant regimentation—everybody dancing exactly alike—hands just so—each person moving exactly like each of the others, with a result that might be in close competition to a team of Rockettes.

It would be interesting to know what styling means to you. We know what it means to us and we'll give you our definition a little later. However, right now I'd like to let you in on a little project we've been conducting.

I've been interested in determining just what it is that makes a person a *good dancing partner*, and why some folks enjoy dancing with some partners and not with others.

To begin with, I thought we would talk about

good men dancers. To help me out I wrote letters to several of our lady square dance friends across the country and asked each to tell me what qualities she looked for in good dancing partners. I also asked them for any particular *pet peeves* on the subject. My object was to see if we couldn't put our finger on some of the *real* values of good dancing.

The results of this survey are quite interesting, and, because we learn best from each other, I thought you'd like to read portions of what these lady dancers have to say. (If this proves to be useful perhaps we'll try the same thing giving the men an opportunity to speak up the next time.) You'll find the story starting on page 12 of this issue.

Miscellaneous

WE WONDER WHAT'S HAPPENED to square dancing lately when we hear the caller call "Heads go forward and back", and watch the dancers, feet in place, sway slightly forward and slightly back. We can remember when this call would tell dancers to leave their home spot, move three steps toward the center—in time with the music—stop on the fourth beat, and then return to their starting spot on the eighth count. That was dancing!

- Folks have been wondering who our cover couple was last March. Actually, our round dancers were Chuck and Betty Pratt, who square dance with us in the Los Angeles area and have been avid square dancers for a good number of years. They're enthusiastic round dancers, too, and represent the true Mr. and Mrs. Average Square Dancer. Incidentally, last month's (April) cover was posed by our friend Leif Hetland. Leif, long an enthusiastic square dancer, once was quite active in teaching Norwegian folk dances. Today he's taking his initial steps in becoming a square dance caller.

- The American Square Dance Workshop is on its way again. This summer members will head for Heidelberg, Germany to take part in the Annual All-Europe Square Dance Round-up. En route they'll enjoy a stay in Copenhagen, a few days in Amsterdam, some square dancing and sightseeing in London, a few more days in Paris, a stop in Cologne en route to Heidelberg, three delicious nights in the waltz capital of the world—Vienna, and then a fitting

climax of Alpine splendor in Lucerne, Switzerland. This may account for the dreamy expression on the faces of members you'll see at your dances.

- A recent issue of the New England Caller (edited by our friend, Charlie Baldwin) tells us that plans are afoot to feature a square dance as one of the several Inaugural Balls held next time in Washington, D.C. That's still off into the future but can't you imagine the influence that a dance of this type would have on the rest of the world? Get the halls ready for the beginner classes!

- We've talked about "thank you's" in the past and how much good it does to say *thank you* to committees, to callers, to helpers, to visiting clubs, and hosting clubs, after a successful square dance event. It doesn't take much time or effort to sit down and say *thank you* but it does so much good. You might be on the lookout for an appropriate time to say *thank you* to your local Parks and Recreation Department for use of their hall, or to the local church or Board of Education for the same reason. You might be aware of a time when you're not asking local merchants for a prize donation to thank them for their donations in the past. *Thank you* is one of public relations' most valued phrases.

- Since last March, when we talked about contests, we've had letters from readers all over the country apparently agreeing with the way we feel on the subject. We'd like to set the record straight on one item mentioned in our earlier article—that was a reference to the contest being held in a suburb of Chicago. Actually, the error was in the choice of the word "suburb". The site of the competition is actually some 70 miles away from Chicago and we regret having confused the situation.

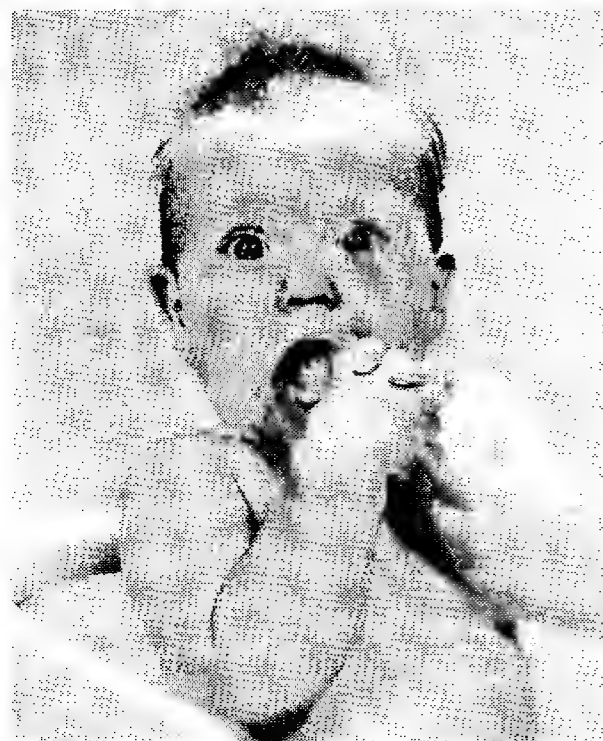
- Word reaches us every once-in-a-while of some innocent folks getting involved with the "hot record racket." Instances in the past in different parts of the country have shown where individuals have plagiarized the record industry by taking round dance and square dance records, making dubs or other types of reproductions from them and distributing them free to friends or selling them—either just to cover the cost of production or to actually make a profit. Federal laws protect manufacturers in this case, so it's far better to do without than to get involved with something of this nature.

Good for a Chuckle

RAY AND JEAN MOEGLICH, in Elmhurst, Illinois, have come out with one of the most expressive books on square dancing we've seen to date. With few words and loads of photographs they've captured just about every feeling a square dancer might have in the course of his dancing experiences.

We've always been a sucker for those baby pictures that seem to say so much. In this book not only are the pictures great, but the captions are so fitting. If you haven't seen a copy you might try to track one down.

Candid Square Dance Photos, Copyright 1960 by Ray and Jean Moeglich, 200 E. Fremont, Elmhurst, Illinois.



I forgot to make arrangements with our caller.



We didn't get into the last square.

MY IDEAL SQUARE DANCING PARTNER

By the Ladies
Who Square Dance

MEN, THIS ARTICLE is about *you*. In a rather cold and calculating manner we hope to point out some of the things that may make you the most desired among men as the ideal dancing partner. Let's get right down to cases. *What is it that the women enjoy most in a dancing partner?*

Strangely enough, there were two words of description that showed up in almost all of our correspondence. One was the word *smooth* which reflects the ability of the man to dance correctly, and the other was the word *smile* which seemed best to reflect his attitude toward his partner and toward dancing in general.

On the subject of *smoothness*, Jackie Morrison of Williamsburg, Michigan wrote us, "A smooth dancer does not push, pull, stomp, or twist me. He is aware of the music and dances to it."

"Smile, Men, Smile!" is the advice of Coreen Gibson of Cut Bank, Montana. "Smile even if it kills you and even though your feet are hurting and you're tired. To me it doesn't matter if I know my partner or not — or what kind of a dancer he is. If, when he asks me for a dance, it is accompanied by a friendly smile — then that dance will be a pleasure."

The man I like to dance with, say our correspondents, pays special attention to these little niceties. He gives me a steadying hand when I twirl — allows me to twirl, but doesn't insist upon it — makes sure that I have my balance on a slick floor before he lets go — gives just enough support and balance, but not unwanted firmness that results in black and blue marks — holds me firmly, but with no grabbing or clutching — knows how to direct me with just a slight hand pressure or leverage to make a movement easy.

He knows how to swing and leaves me facing in the correct direction following a swing — acknowledges me with a firm but

gentle grip in a Right and Left Grand — uses hands palm up in a promenade — takes short steps when promenading and adapts his stride to mine, remembering that most of the time I'm on the outside of the square walking perhaps twice the distance — and, finally, puts the courtesy in a Courtesy Turn.

On the reverse side, here are some of the things that our ladies did not enjoy in their dancing partners. Or, as one writer put it, here are some irritations that could spoil a dance for me: Too many swings — the partner who grips my hands too tightly — men who feel that women are *spinning tops* to be wound up in a back-lash and flung to the far corners — a man who puts all the extra gyrations in a Right and Left Grand or a See Saw — a man who offers his hand as though it might get contaminated — a man who does a kick-balance (a most graceless movement) — someone who jerks my arm.

Not appreciated is someone who hangs on during a movement such as an Allemande Left — the man who gives me a push to throw me off balance — the man who pulls, shoves, and digs his fingers into the small of my back — the man who, in a Promenade, weighs down my arms or pulls me around ahead of the music, or in anticipation of a call not yet given — the man who grips my hands and hangs on like grim death — and the man who does an Allemande with a limp handhold or acts like a dead fish.

And Beth Lusar from Sacramento, California objects to "... dancing with a cobra where the hand slithers up and down until it finds a place to get a death grip."

The ladies, in general, stress these points in styling: The size of a man calls for him to show intelligence in adjusting to the size of his different partners. This would have a bearing on the correct position for a swing, a promenade, or most partner combinations.

The Swing itself comes in for a great deal of criticism. The ladies, it seems, enjoy swinging when it is called for. They enjoy dancing with a partner who really swings and doesn't come off with a half-hearted or partial swing as a substitute.

Kathy Helt of Cincinnati, Ohio, says "Swing-

Editor's note: Not long ago we wrote to a number of lady square dancers, living in 14 states and one Canadian province, and asked them how they would classify the ideal male square dance partner. In their replies we received a good healthy collection of likes and dislikes and some very interesting constructive criticism. You might check the following points against your own preferences and see how they compare. Incidentally, men, how do you measure up?

ing is no problem — when there is time for one — and can be very comfortable if the man will place a slightly cupped but solid hand in the small of the woman's back."

J. W. of California — who asks to remain anonymous — says, "I love to swing and so do most men, but in trying so hard to please they don't relax. Part of the problem is that they don't swing to the beat of the music."

And this brought up another very important subject. Jackie Morrison writes, "I feel a dancer who dances to the music does not have the time nor the desire to do all of the things that I think make a poor dancer (jumping, pulling, backlashing, etc.)."

Dorothy Fleming of Seattle, Washington, adds, "I can't help but judge a dancer by (1) whether he dances smoothly and rhythmically or (2) whether he bounces and jerks and is bound for a destination at any cost, disregarding the beat of the music and the comfort of his partner. *A ball should be bounced, but a dancer should glide.*"

Dorothy also advises the men, "Keep your feet on the floor and shuffle smoothly to the beat of the music. This will automatically make you a more comfortable and better dancer, and you'll look better, too."

J. W. from California says, "I deplore the lack of the smooth shuffle step which helps a dancer in correct timing."

More than one of those we interviewed made the observation that often a good square dancer is *one who also round dances*. They thought that the necessity of moving to the phrase and the beat of the music in round dancing adds smooth movement to square dancing.

It's unfortunate, but some men (our ladies felt) never have acquired the art of smooth movement in the dance. Somehow it seems that a poor dancer lacks education in moving to music, and as Marjorie Felton says, "More emphasis should be laid on *style* in the class. If square dancers (both sexes) were taught at the beginning — the correct method of swinging, promenading, holding, and so on — surely they would never forget!"

One of our friends, Marie Armstrong of Port Richey, Florida, says, "Actually, the man who remembers first that he is a gentleman and second that he is a square dancer will always be a desirable partner."

Said one dear sweet thing, "I like to dance *with men*, and that probably explains the reason why I don't like the Arky dances — those dances that put two men or two women together as partners. All I ask is that a man be considerate and give attention to the little courtesies that make dancing a pleasure for all. It's not too much to expect a man to say *thank you* at the end of the dance, and for him to be interested in what happens to me, before running off."

Our women folk in general seem to feel that classes should stress correct *attitude* as much as physical prowess or dancing ability. "Deliver me from the man who's fresh, who doesn't know where or how to hold me when we dance. Also, spare me from the man who thinks he's *cute*."

"I enjoy a partner who's confident, but I do resent a man twirling me as though he were confident that I *could not* twirl myself."

One lady expressed the belief that all women enjoyed men who gave the impression that they were dancing *with* you and not opposed to you. She also enjoyed the man "... who makes me conscious of being *his* lady."

"I feel that all dancers should avoid kicks and other fads," explained one of those interviewed. "I especially resent men who put on a poor imitation of the Twist in a Right and Left Grand. The ultimate I feel is *to strive for smooth, comfortable dancing in a happy atmosphere.*"

Not every one may feel as these ladies do, toward the importance of proper style in dancing. Undoubtedly, those who find it difficult to dance smoothly or rhythmically themselves will be among the first to criticize the values of smooth dancing.

Perhaps Marjorie Felton, of Sault Ste. Marie, Ontario, Canada, summed it all up in a most fitting manner when she said, "It is not *how much* you know, but *how well* you are able to apply what you know in a smooth execution of movement and styling."

Bless the ladies! What they have said here applies in many cases to them just as it does to the men. This they are quite quick to realize. However, they feel (as long as they were asked) that an application by the men of some of the positive points listed here would certainly go a long way in making the activity more enjoyable for all. And, indeed, we agree.

MAGIC: SQUARE DANCE HALL from BODY SHOP

EVERY MAN HAS HIS DREAM, they say, and Roy Keleigh of Asbury Park, N.J. was no exception. As a caller he was acutely aware that good places to dance were sorely lacking in his locality. How wonderful if he and the dancers could find a comfortable, handsome hall with good sound, kitchen facilities, etc.

Overnight Roy was struck with his idea. He was the proprietor of an auto body and paint

The acoustical problem was handled by installing regular acoustic tile on the ceiling and bringing it down 3 feet on the side walls. This has worked out most successfully with built-in speakers and it is also attractive.

The narrow board floor is an exceptionally fine one for dancing and the hall is further enhanced in appearance by smart "wagon-wheel" ceiling fixtures, wall-bracket lights and dra-

The parts department of the shop...



...Was turned into a kitchen with rest rooms in the rear.

Photos by Golden

shop but he was no longer using it to its full capacity. Why not turn this into a square dance hall—the kind he was dreaming about?

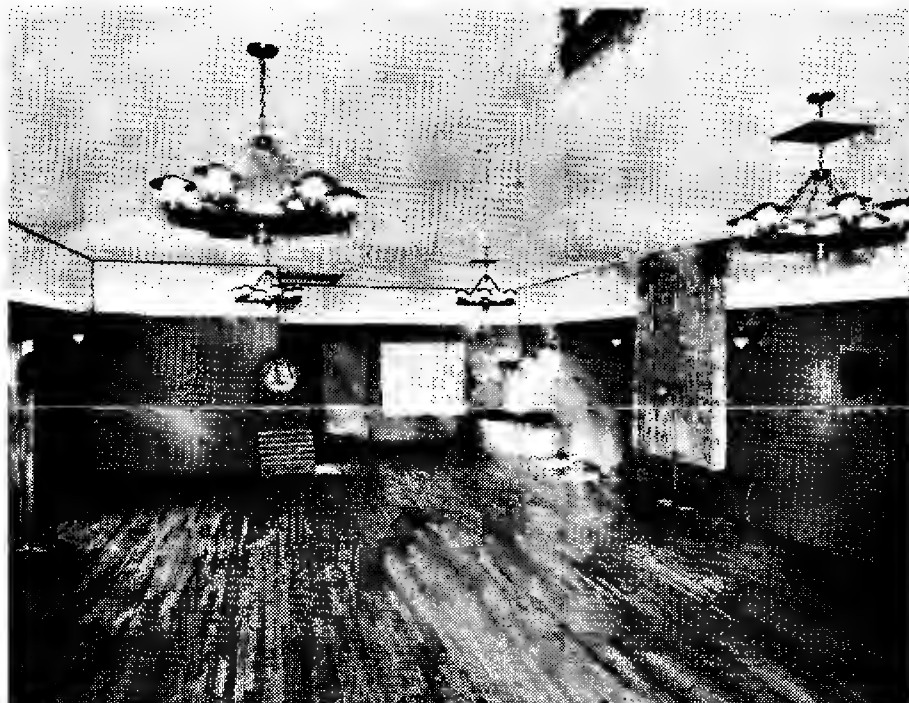
Originally there were two building joined, with an office in front and a parts department in the rear. This area is now a kitchen with rest rooms in the rear.

peries at the windows. A caller's dais was built in one corner of the room and this holds a storage cabinet which also acts as support for record player, etc.

A permanent fixture in the hall is the Pioneer Round Dancers' display board with a painted picture copied from the club pin and neon-lighted.

There is rarely a night when there isn't some activity at the *Hayloft*, as Roy has named his dance facility. Cali Hoe Square Dance Club and the Pioneers are Roy's groups. There are also beginner classes in squares and rounds and usually two Saturday night square dances each month.

The Hayloft Hall—
ready for the rhythm
of music and dancing.



THE DANCER'S *Sets in Order* WALKTHRU

THEMES FOR SPRING

"Spring has sprung, the birds has riz..."

THIS MONTH'S SQUARE DANCE decoration is—full of flowers and butterflies and the gay whirl of spring colors.

What happens each spring besides the bursting forth of bulbs and buds and, of course, a bounty of square dance activities? Why every housewife worth her salt does her annual spring cleaning and clotheslines across the country air bedding, rugs to be beaten and winter clothes to be cleaned and packed away.

Now if we put all these various productive items of spring together, we can come up with a festive decoration for this month's square dance refreshment table. First, we'll make a clothesline from a small block of wood with a hole drilled in the center just large enough to insert a $\frac{1}{8}$ " dowling approximately 10" in length. If we paint two such completed sections green and join them with string we have our miniature clothesline.

Instead of hanging out the laundry, however, we will brighten the scenery by attaching

No Monday clothesline ever looked quite this gay—and, for a very good reason. The brightly colored letters strung across the line leave little doubt that spring is here. On either side of the clothesline are portable spring gardens all set to bring May flowers to your square dance party table.

the magic word—spring. Block letters cut from a variety of colored construction paper are attached with scotch tape.

Next to the clothesline we add our spring bouquets. True, there may be no odor to our floral arrangement for it's made of crepe paper, but there's lots of bounce to it for each stem is made from a latch spring. The flowers hold firm in one end of the spring while the other end is fastened into green styrofoam bases. Into these same bases also affix gayly colored, plastic "dime store" butterflies which will float above the multi-hued flowers.

What fun to be a bit silly and mad this spring with table decorations—and all the more so when the end result is so easy to attain. A tip of our spring bonnet to Nettie and Harold Frishman and Ozelle and Walt Shockley for this idea.

HIGH LEVEL SQUARE DANCE FUN

NO, WE'RE NOT ABOUT TO JOIN the discussion as to what is "high level" dancing, but we do think we've discovered a wonderful new approach to high level square dance fun. After all just how high can you go in any square dance club? Well, we imagine the limit would be the ceiling.

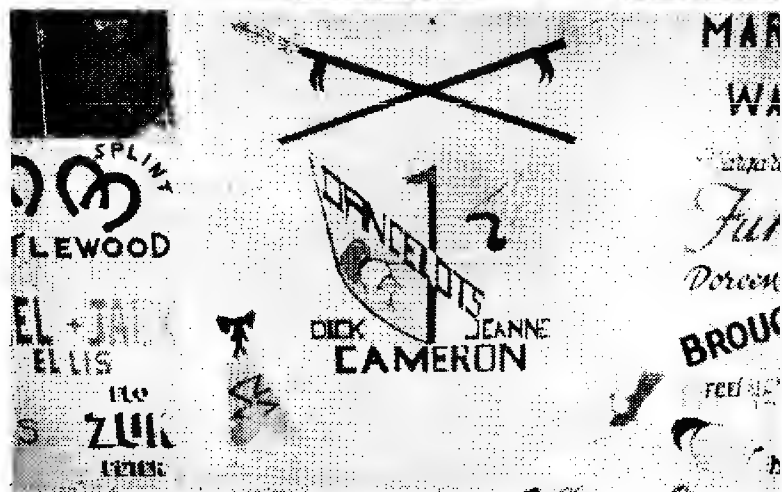
And that is what Jeanne and Dick Cameron



The WALKTHRU

have done at their Hayloft in Vancouver, British Columbia. They've gone to the ceiling.

Some time ago Dick realized they had a need for better sound in their hall and so decided to add acoustical tile to the ceiling. But he further decided that these same tiles should also add to the appearance of the room. He suggested to the various clubs meeting in the Hayloft that they each might enjoy decorating several tiles in any way they saw fit to represent their own club identity.



Over the years this idea has grown so that visitors who now dance at the Hayloft may, if they wish, take tiles back to their own home club. These are embellished and adorned with a variety of square dance ideas and then returned to Dick to be added to the ceiling. At the present time there are over 700 attractive tiles on the ceiling and as new ones are added in all directions, the unusual effect created causes additional interest to all dancers using the hall.

The individuality of this idea might well be adapted and enjoyed both by square dancers using their own basements and garages as well as by larger clubs and barns looking for a unique high level decoration.

BADGE OF THE MONTH



Our badge for May represents many similar groups across the world. Formed in 1960, this small but eager club dances to records without an instructor. But, they say, "We have a lot of fun working out the instructions" for each dance.

As for their name, this was just a "crazy suggestion." Someone came up with the Gophers and another member said, "Sure, we go-pher square dancing," and that is what is printed on the reverse side of each badge.

While the Gophers may be small they indeed seem to be active for each summer they sponsor a holiday square dance weekend. One of the prime reasons for this affair is to get to know each other's families and so they combine square and round dancing with sporting activities, community sings, visiting and just plain loafing.

Sound like the type of fun we could all "go-pher."

NOTE

to Badge of the Month Candidates

Dear Fellow Square Dance Enthusiasts:

We are enjoying the badges and letters you are submitting for selection in the magazine. Please help us out by sending original badge ideas or, if the badge is not your creation, by letting us know where it came from. Most often square dance clubs do not mind sharing their badge ideas with others but they rightly deserve credit for the original thought.

Thank you from both the Dancer's Walkthru and from square dancers who have worked hard and long on their badge creations.

AS NO TWO PEOPLE have the same fingerprints, so no two square dance clubs have the same profile. Area differences, individual needs and desires, available facilities, age of club, size of group, all these factors and many more play a strong part in contributing to the seen and unseen ways in which any one square dance club operates.

Because this recreation is ever growing, new square dance clubs are continually being formed. To furnish these groups with some background on club organization as well as to share another slant of our hobby with inter-

ested square dancers everywhere, Sets in Order presents Club Profile.

Over a period of time this column will print a variety of types of club operations. It is hoped that from these various outlines of modus operandi, square dancers will benefit from the ideas and experience of others. It is wise to keep in mind that no one method may be right for a given situation but rather that features from many different clubs might be adapted to best meet a particular group's needs.

CLUB PROFILE NUMBER 1

NAME: Valley Square Dancers

LOCATION: Beaverton, Oregon

AGE OF CLUB: 13 years

MEETINGS: Twice a month, 8:30-12:00 P.M.

MEMBERSHIP: 35-40 couples

THIS GROUP, ONE OF THE OLDEST in its area, has two club callers who alternate tips at each dance. They have no intermissions between dances during the evening but break at 10:30 for refreshments which feature an unplanned potluck supper with all members contributing to it.

The club finances are maintained by yearly dues of \$10.00 per person which covers all dances except a New Year's Eve Party. Guests donate \$1.00 per couple and are welcome at all club dances, except again at the New Year's affair when each member may invite one non-member couple. Dances are held in a local Grange Hall and a rental fee is paid of \$15.00 per night, including kitchen privileges.

A Duty Roster is used at each dance. Starting at the beginning of the alphabet four couples serve on kitchen duty which includes making coffee, setting the tables and arranging the potluck supper. Then starting at the other end of the alphabet two couples serve as Hosts and Hostesses each night to greet guests, introduce them around and thank them at the

end of the evening. In this manner a couple generally draws each duty only once a year.

The group has a club constitution which calls for a President, Vice President, Secretary, Treasurer and two delegates to the Portland Area Council of Square Dancers, to which the club belongs. Officers are elected for one year except for the delegates who alternate two-year terms so that there is always one old and one new delegate on the Executive Board.

The business meetings are held on non-dancing nights when they are needed, averaging six to eight a year. Both club callers attend the meetings and as they are also club members they may vote. The callers also meet with the Executive Board but only as advisors.

Beginner classes are sponsored by the club and upon graduation these dancers are fed into the club. The caller and his wife teach the Round of the Month at the club and on a different evening offer extra help with round dance basics for any who may wish it.

This group enjoys traveling together and almost monthly plans a visitation to some other square dance club either by bus or car caravan. In addition they feature five special dances a year, including a Crazy Hat Dance in March, an Anniversary Dance in April, a Halloween event in October, a White Elephant party in December and their annual New Year's Eve get-together.

CLUB IDEA AVOIDING DROP-OUTS

One perennial problem which seems to attack square dance clubs is the loss of members. One couple misses a meeting, then skips another one and then another, and finally, perhaps for a wide range of reasons, stops coming at all. It's often difficult to get them back after a period of time has elapsed.

The Prairie Dusters of Pueblo, Colorado, look with a practised eye at this situation and suggest that one possible solution is not to let the non-attendance get so far out of reach that there's no turning back. They find that personal notes and telephone calls to club members do a great deal to keep up regular attendance and enthusiasm.



The familiar postcard takes on a new look and does double duty in bringing back "lost sheep" to the square dance fold.

In addition, with the help of their Publicity Chairman, Jim Clark, they have dreamed up a clever card cartoon which they mail to any couple who have missed two dances in a row. In this manner they sincerely hope to nip drop-outs in the bud.

SQUARE DANCE PARTY FUN

HUMAN CHECKERS

To deviate a bit from our usual party stunts this month, we're going to give you a puzzle but not the answer. This game can become a rather intriguing interlude at a square dance. Worked according to the rules, it can be an excellent "running gag" or continuous project until some "egghead" in your club comes up with the answer. This test of ingenuity is called Human Checkers. Here's the way it's played:

Take seven armless chairs and place them in a row facing your square dance club members. Select three ladies and have them sit together at one end of the row. Then select three gentlemen and have them sit at the opposite end of the row of chairs. This will leave one vacant chair in the center.

Select one of your members to "play the game." His problem is to move the three men into the three seats occupied by the ladies and the three ladies into the three seats now occupied by the men. The rules are that he may move only one person at a time. He may do this by moving any person up one place by sliding into the chair next to him or by jumping one individual into a vacant spot next to him. He must always move his checkers forward—*never backward*.

Encouraging heckling and "help" from the audience stimulates interest in this particular

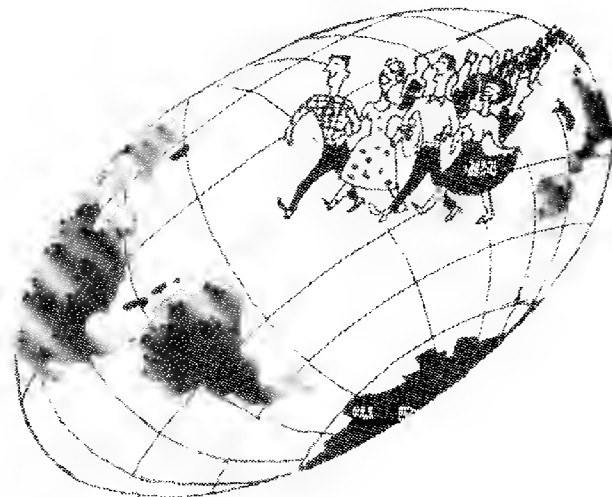
stunt. Ask, perhaps, two or three members to each take a turn at solving the game. As one person fails to solve the puzzle, the Human Checkers once again assume their initial seating position and another person is called up to try. If you're going to use this as a running stunt, three persons in an evening are usually sufficient. It's far better to spend just a little time on the stunt rather than allow it to wear thin by overdoing.

You might draw out of a hat the names of your club members who will take a chance at unraveling this checkered problem. You might even offer a prize on a pyramiding scale, i.e., one prize if the puzzle is solved the first evening, a second prize added the second evening, etc. This is a sure interest-getter and possibly even an attendance stimulator. You might give it a try.

P.S. It is possible. Watch for the solution in the June issue.



OVERSEAS DATELINE



REUNION PLANS ANNOUNCED FOR ALL FORMER OVERSEAS DANCERS

"It was a real thrill for me to see the huge steps of the Russian Pavilion packed with people trying to get a better view of American Square Dancing in front of the American Pavilion at the Brussels World's Fair."

"Do you remember the Moroccan dancers at Casablanca going thru the refreshment line after our tri-nation folk dance (American square dancers, French and Moroccan dancers)? They were picking up potato salad in their hands. When one of us showed them how to use a spoon, they used the spoon to get the salad from the dish into their hands—and then put the salad in their pockets!"

"How about the time the American Ambassador to Spain led our Grand March at the Madrid Jamboree and asked for a copy of the singing call, 'Lady of Spain', for his wife?"

"Wasn't it a thrill to dance in the old Heidelberg Castle on top of the largest wine cask in the world?"

"I enjoyed the International Folk Dance Festival at Bad Niederbreisig. We had over 50 countries represented with many of the dancers from behind the iron curtain. Our kids marched with us in the parade and it filled me with pride to hear the spectators applaud our flag. We got the biggest hand of all the dancers when we performed, too."

"I remember seeing a political parade in London with lines of cars bearing placards for the candidates. Right in the middle of the parade was a car with a big sign, 'Vote for Square Dancing!'"

"I wish the folks at home could have seen us in that fabulous ballroom in Paris with the crystal chandeliers and the cherubs in the ceiling. And the acting Mayor of Paris was leading the Grand March!"

"Remember when we got our Aqua-Duck badges on the beach in Portugal? Number one square was only ankle-deep in the water and number three couple was almost treading water!"

The above remarks could be snatches of conversation heard in Amarillo, Texas, next August 15-17 at the First Annual Reunion of Overseas Square Dancers. Those people who have had the good fortune to combine their foreign assignment or foreign vacations with square dancing have had truly wonderful experiences. What a joy to get together again and reminisce. If you have ever danced outside the United States, this is one event you won't want to miss.

Here are some of the details which have been worked out for the reunion. The locale will be the Holiday Vic-Mon Motor Hotel in Amarillo. The cost will be \$19.00 per dancing participant. This will include morning and afternoon workshops; meetings; evening party dances, sessions for the children; after parties each evening and eats. Defining the last item, a midnight breakfast will be served each evening at the after party and a special evening buffet at 5 P.M. each day. The "European Cuisine" features Beef Stroganoff, Chicken Cacciatore, etc.; the "Far Eastern Fare" will have Chicken Chow Mein, Eggs Foo Yong, etc.; the Olde Tyme Texas Bar-B-Q will offer Bar-B-Que Beef, pork, etcetera.

Additional costs will be for lodging, either at the Vic-Mon or another motel. There will also be provided a list of available nurseries and baby sitters.

Callers are invited to write in promptly so that the program may be suitably planned.

For additional information write to "First Annual Reunion of Overseas Dancers", 1724 S. Highland, Amarillo, Texas.

"QUICK-FREEZE" YOUR DANCERS

by Roland T. Onffroy, Boise, Idaho

IN OUR CALLERS' CLASSES, our main problem is to get new callers to understand configurations and flow of square dances. We stress the fact that if you are calling a memorized call you *are not* in command of the floor. By memorizing we mean that you have picked a call from a magazine or other source and committed it to memory without knowing fully each configuration and where the dancers are at each instant. To put it differently you have memorized the words and you are trusting to luck that the dance will work. You haven't investigated the figures of the dance itself. If you present square dances in this manner *you are not in control of the floor*. You are simply acting as a megaphone for the originator of the dance and a tape recorder could do as well. You are just bleating out the call as you found it in the book.

Compare this "trust to luck" calling with the extreme joy of being in complete command of the floor. *You* move the dancers where *you* wish. *You* direct them where to go and you know at all times *exactly* where they are and what they are going to do next. You know at each instant who their partners are and how to get them home correctly.

If you can do this surely and with complete confidence then and only then do we say that *you* are *calling* the dance. You *are* in control of the floor.

We do not say that you must not memorize the words to a singing call. We realize that much effort on the part of the choreographer has been used to match the tune, the call and the dance. However, we do insist that you understand exactly what is going on each instant. Likewise in patter calling, go ahead and use calls from magazines, but be sure to analyze them first. Learn what the author is trying to

accomplish. Check to see if there are awkward spots in the flow and in the timing. You will find that you will have to arrange the call to your style of delivery.

In modern patter calling we found that the action moved too fast for new callers to grasp what was going on. Figure followed figure with lightning-like changes in direction and all spewing out at you at 132 beats per minute. Analysis of the dance at that speed was simply too much. Our new callers were completely confused.

We therefore had to invent a simple device to slow down the action. We wanted to *freeze* the dance at any point so we could look at it. Starting with the first command and freezing our dancers we can examine the situation. Then we issue the next command. We defrost our dancers, move them to the next position and freeze them again. We reply, "Yes, we know." We have tried coins, checkers, cups and saucers (too clumsy), magnetic dolls (the color confused us), and other devices. The trouble with the above apparatus is that they are mobile pieces. They move and leave no record of where they have been.

No, they wouldn't do. We wanted something with which we could examine a whole dance in slow motion and see every bit of the action and *at the same time leave a written record* of the complete sequence.

Frankly, when we stumbled on to "Quick-Freeze Calling" it was so simple it left us gasping. It was so positive and so easy that we were amazed. It was found to be inexpensive too. Several points should be made clear before we start:

1. It is not a short-hand method of writing dances.
2. It is a device to freeze the action in square dancing at any instant.
3. It is easy to learn.
4. It is rapid and positive.
5. You can follow the sequences of a whole dance.
6. You will have a written record when you are through. This is important because you only have to analyze a particular dance once.

EDITOR'S NOTE

Every caller has his own way of visualizing a square dance figure. We thought this one worked out by Roland Onffroy and explained to his callers' classes in Idaho was rather unique. You'll notice from recent articles that *Sets in Order* is taking a wide range view of square dancing and calling, examining various methods without recommending any one style.

Equipment

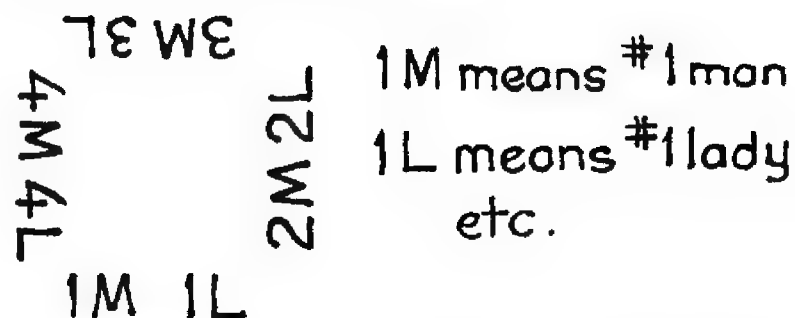
1. One pencil 2H.
2. One pad of plain white paper 8½ x 11.
3. One eraser (unless you never make mistakes.)

How it works

Assume you are a caller.

You are on a stage looking down at a square of dancers (like in the Style Series.)

It will look like this (turn the paper as you "draw" the starting position.)



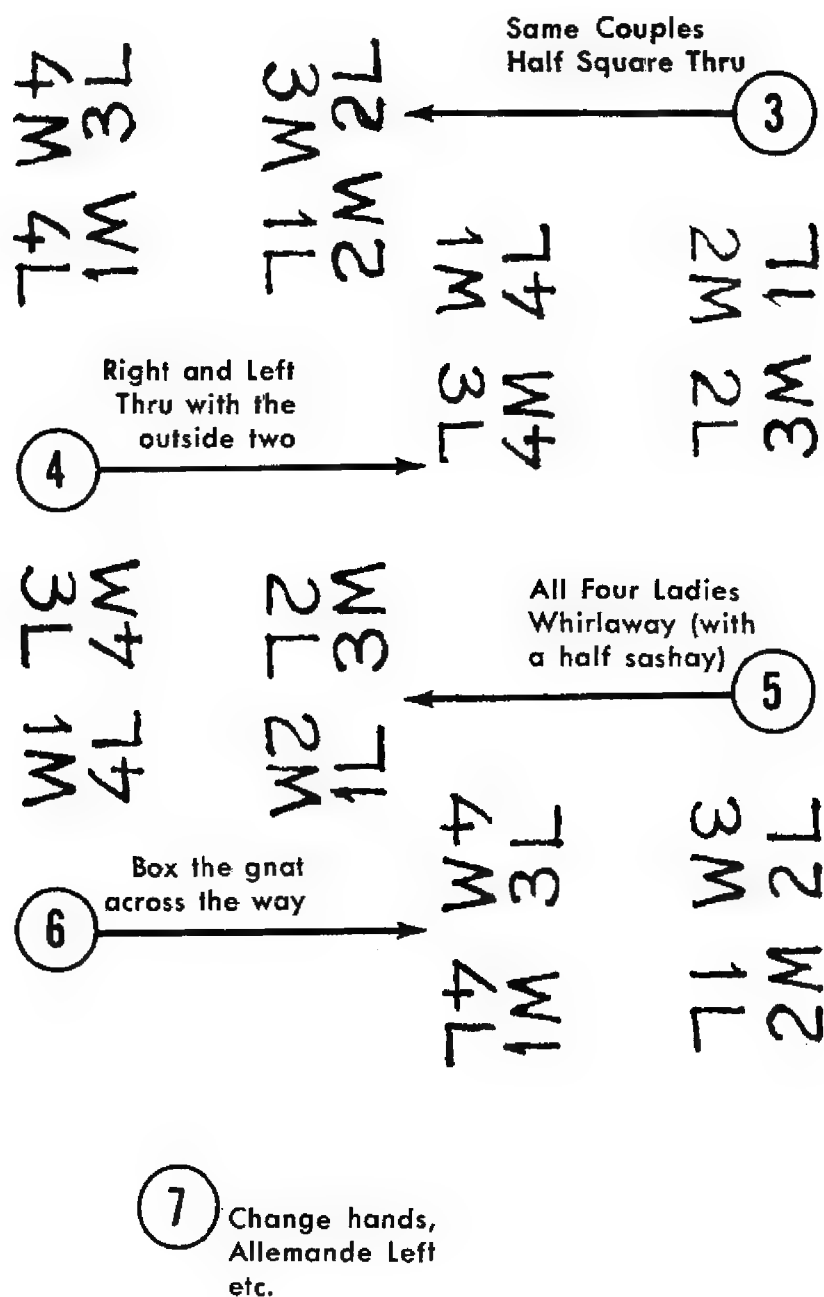
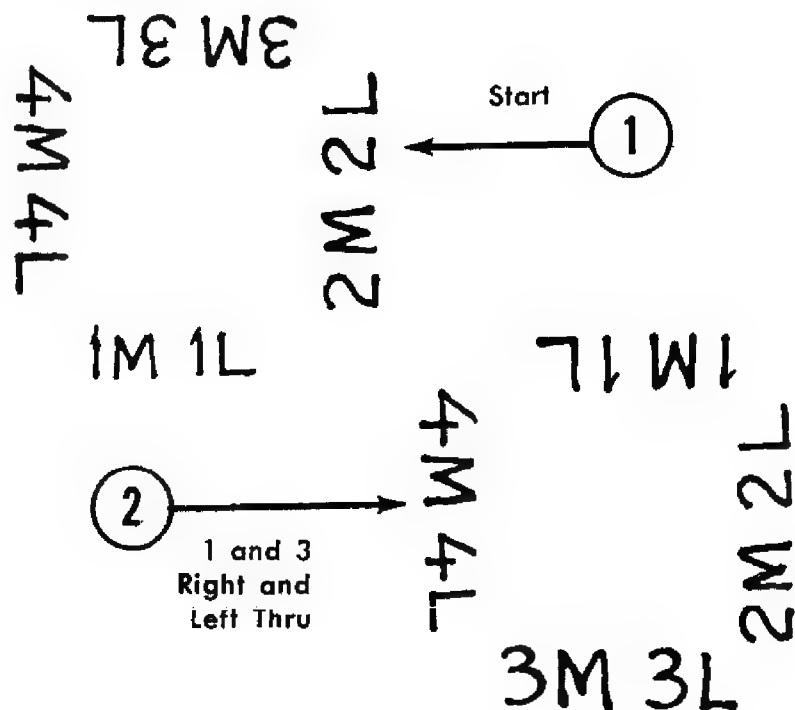
Important. If you can read the letters in a normal manner it means you are standing behind those people. If the letters are upside down you are facing them.

First "draw" the square in its normal position as we did above. Label this formation (1) "Start".

Next, write down the first command briefly but clearly. Label this (2). Now, under the command, "draw" the square as it appears at the *finish* of the command.

Proceed thru the call, numbering each command as you go and "drawing" the square *as it appears at the finish* of each command. You may wish to add notes at the side of the "picture" to observe similarities, etc.

Example.



There you have it—a simple inexpensive way to analyze square dancing which leaves you a written record.

For practice may we suggest you take an issue of Sets in Order and go thru several of the dances in the workshop. Then take certain figures that you have never really understood, Wheel and Deal, Square Thru, Dixie Chain, etc., and "Quick-Freeze" them. After examining 20 or 30 of these figures you will begin to see similarities cropping up. If you wish start a "Quick-Freeze" notebook of all your favorite dances.

You may use "Quick-Freeze" to invent your own breaks, dances, singing calls, etc.

We have presented you with a square of dancers, the "Quick-Freeze" Square, who will dance for you as long as you wish to call for them. What's more, they hardly ever goof. If they do, you can be sure it's the caller's fault. Have fun with your new toy.

12th annual National

SPONSORED
by
the
SQUARE
DANCE
FEDERATION
of
Minnesota

JUNE 20, 21, 22, 1963

SQUARE DANCE CONVENTION

THE TIME IS GETTING CLOSER now and committeemen in St. Paul, Minnesota, are buzzing even faster to complete their jobs and insure a successful 12th National Square Dance Convention. The dates are June 20-22; the locale the St. Paul Auditorium. Here is late information at press-time:

Housing . . . Available housing in St. Paul has been reserved in its entirety and at the present time all registrants are being placed in Minneapolis. Even this housing is only 10 miles from the Auditorium and express buses will serve the Minneapolis hotels and motels and go directly to the Auditorium, a trip of about 25 minutes. Housing Chairman is Chet Christy, 1648 E. Idaho, St. Paul, Minn.

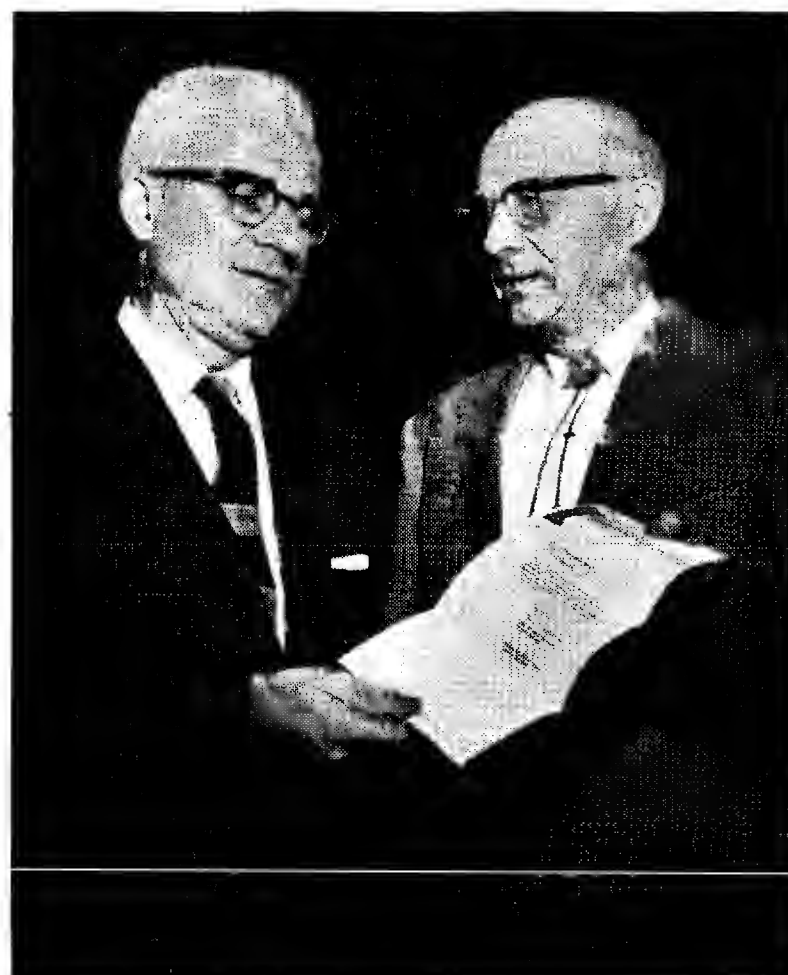
Ice Show . . . Wayne and Gene Slocum are in charge of the Ice Show After Party which will be held in the Cow Palace in South St. Paul, with transportation available for those who want it. Deadline for tickets to this affair is understood to be May 15. The Slocums' address: 1426 S. Birch Lake Blvd., White Bear Lake, Minn.

Round Dances . . . Emery and Ethel Van Hook, Round Dance Chairmen for the National, announce the following list of rounds to be danced between the tips of squares: Alley Cat, Golden Gate Waltz, Sleepy Time Gal, By the Sea, Pazzo Pazzo, Maple Leaf Rag, Clarinet Capers, Silk 'n' Satin, Travelers Two-Step, Little Girl, Yogi, Happy Pair, St. Louis Blues, Peggy, Blue Pacific, Dancing Shadows, Hully Gully, Santa Barbara Waltz, Wabash Brush, When Lights are Low, Lonesome Mama Blues, Remember Today and Happy Polka. There's some home work for you.

Children's Program . . . Only children registered in advance will be accepted in this youth activities program. On Thursday, June 20, there will be three conducted tours for various age groups. On Friday, June 21, there will be fishing, swimming and lunch at White Bear Lake for young fry; another tour and swimming for those in early teens. On Saturday, June 21, there will be swimming, a puppet show, and various planned tours, plus a baseball game. The youngsters will not lack for interesting things to occupy their convention days.

Registration . . . From the look of things this will be one of the largest conventions to date.

Mayor George Vavoulis of the city of St. Paul accepts an invitation to lead the Grand March from Lynn Woodward, program chairman of the 12th National Square Dance Convention to be held in that city, June 20th to 22nd, 1963.



If you need registration forms, write Ev Murphy, 1228 Alameda, St. Paul, Minn.

State Banquet . . . Since the Square Dance Federation of Minnesota is sponsoring the 12th National there will be no annual State Convention. Instead, there will be a State Banquet and Dance on Sunday, June 23, at the Prom Center, midway between Minneapolis and St. Paul. Turkey and trimmings will be served at 12 o'clock noon in the Arizona Room. Dancing will start at 2 P.M. in the Prom Ballroom. All visitors are welcome to attend. Reservations may be had from Virg Hintz, 2322 Arthur St., N.E., Minneapolis, Minn.

Trail Dances . . . These "on the way" dance affairs have become almost a tradition for each National Convention. A partial list on hand includes the following:

June 17—Oklahoma City, Okla.—Fun Timers Club (Howard Thornton)

June 18—Omaha, Nebr.—Omaha Callers' Assn.,
Munic. Stadium (Glen Lapham)
—Des Moines, Ia.—(Jerry Curler)
—Waterloo, Ia.—(Bob Lucas)
—Fairmont, Minn.—Gomsrud Park
—Grand Rapids, Minn.—(Milo Nichols)
—Mankato, Minn.—Circle 8 S/D Club,
No. Mankato Munic. Bldg.
(Warren Wagner)
—Moorhead, Minn.—75th & 24 Ave. So.
—Wahpeton, North Dakota—
High School
—Sterling, Ill.—Rock River Squares,
Coliseum (Don Rasmussen)
—Milbank, South Dakota—Mel's
Funland, Highway 12
—Sioux Falls, South Dakota—O'Gorman
High School
—La Crosse, Wisc.—Myrick Park

June 19—Minneapolis—Apache Plaza and
Woodward's Barn
—St. Cloud, Minn.—Eagle's Hall
—St. Paul, Minn.—Central Parking
Ramp, 9th & Cedar; Degree of Honor
Bldg.; and Downtown, 5th St. betwn.
St. Peter & Wabasha (Street Dance)
—South St. Paul—The Cow Palace

KNOW YOUR HOST STATE

THE NATIONAL CONVENTION has a policy which will not allow it to be held in any other but a flourishing square dance community. This means that dancers whose organization hosts the National must have had some experience in organizing large events, including the public information and public relations angle.

From this viewpoint it is interesting to observe that Minnesota, locale of the 12th National on June 20-22, has long had its own State Federation publication. Called the Roundup, the current Editors are the Clyde Neals of Minneapolis.



The Roundup, official publication for the dancers of Minnesota, does a wonderful job for the activity.

The Roundup is in its 16th year of publication, having started as a single mimeographed sheet which was distributed free. It was taken over by the Square Dance Federation of Minnesota due to financial difficulties. Subscriptions have varied from 900 to 1500 over the years since the magazine got started.

The magazine is published by a Board of Directors comprised of 9 couples, none of whom derive any financial benefit. They are appointed by the President of the Square Dance Federation and serve a period of three years. Appointments are staggered so that there are three new members each year.

The Roundup is 6½" by 9½" in size and averages about 32 pages an issue. It contains dance news of Minnesota, a number of photographs, dance descriptions and some editorial content. It is neat, well-presented and a credit to the area. The Roundup sets a fine example.





By Terry Golden, Colorado Springs, Colorado

CRIPPLE CREEK, COLORADO (see Sets in Order, August, 1961, page 16), was, next to the Klondike, I guess, the last of the spectacular, freewheeling. Old West gold boom towns. Discovery was made late in the last century, and in no time, there was a population variously estimated from 25,000 to 50,000. At one time, three railroads and one or two trolley lines ran into the Cripple Creek-Victor area. The last of

them had the tracks pulled up about 1949 or '50. Finally, early in 1962 the last of the mines of any significance, and the only mill, shut down. The company said it cost more to produce the gold than the \$35.00 an ounce they got for it. I think this leaves the Homestake mine in Lead (pronounced "Leed"), South Dakota, as about the only big producer left in the country. The Cripple Creek ore required a sulphur-roasting and cyanide leaching process for extraction. I guess the Homestake gold is cheaper to get out. But in the days of its glory, Cripple Creek was a wild, woolly, wide open town, its history as colorful and lurid as any, though they don't seem to have suffered quite the criminal-element domination there that afflicted Creede, Tombstone, Dodge City, and Skagway. Now it's a ghost town, and tourists drive over for a look in the summer while visiting the Colorado Springs area.

Well a Great Big Ole Tor-na-do come a-roar-in' from the
west; He rolled in-to Chi-ca-go just to give the West a
rest; He wore a big som-bre-ro, and a gun be-neath his
chest; And ev-ry where he went he gave a war
whoop! (chorus) Oh a bold, bad man was this Des-per-
-a-do, from Crip-ple Creek, way down in Col-o-
-ra-do, And he walked a-round like a Big Tor-
-na-do, And ev-ry where he went he gave a war whoop!

We had a Big Tornado from down around the Pecos country of New Mexico about 35 years ago. Name of Tex Austin. Ran a dude ranch called the Forked Lightning. According to the story he blew into Chicago (or some big eastern city), attended some big "gala opening" at one of the plushy theatres where all the swank people went. He barged in wearing fur-covered chaps, spurs, boots, loud shirt, enormous hat, and a pair of low slung pistols. As the high society was gathered in the lobby, he cut loose with a blood curdling war whoop, pulled out the pistols, and started ventilating the ceiling. Just as in the song, a cop collared him and tossed him in the pokey. He paid a stiff fine, but the incident was plastered all over the city's papers and he couldn't have bought the advertising for many times the amount of the fine.

The Mountain Troops at Camp Hale, Colo., composed a ski-song to the same tune during the war.

"Then give me skis and some poles and klister
And let me ski 'way up on Alta Vista
You can take your snowshoes and burn them, Sister
And everywhere I go I'll give a War Whoop!

THE BIG TORNADO

Well, a great Big Old Tornado come a-roaring
from the west,
He rolled into Chicago just to give the West a Rest;
He wore a big sombrero, and a gun beneath his chest,
And everywhere he went he gave a War Whoop!

Chorus: Oh a bold, bad, man was this desperado,
From Cripple Creek, 'way down in Colorado,
And he walked around like a Big Tornado,
And everywhere he went, he gave a War Whoop!

Then he went to Coney Island just to witness all
the sights;
He saw the hootchie-kootchies and the girls
dressed up in tights;
And he got so darned excited that he shot out
all the lights;
And everywhere he went he gave a War Whoop!

Chorus.

Well, a great big old policeman come a-walkin'
down his beat;
He saw the Big Tornado come a-roarin' up the
street;
So he grabbed him by the collar and he grabbed
him by the seat;
And everywhere he went he gave a War Whoop!
Chorus.

LADIES on the SQUARE



COOKING FOR A CROWD

AS ANY RESTAURATEUR can tell you, it's no easy job to cook food in large quantities and have it come out tasty. Square dancers are forever searching out recipes which will serve large groups of people and have that "back for more" flavor. Thanks to Lota Erickson of Detroit, Michigan, we have discovered several such recipes which have been "square-dancer-tested," and here they are.

Cole Slaw for 80

9 lbs. cabbage,	1 tbsp. salt
shredded	1 tbsp. pepper
2 lbs. carrots,	2 tbsps. sugar
shredded	1 qt. salad dressing
$\frac{1}{4}$ c. minced onion	

Mix and serve as soon as possible.

Proportions for 160 Drop Biscuits

6 quarts flour	2 tbsps. salt
$\frac{1}{4}$ cup baking powder	4 cups shortening
	3 quarts milk

Ham Casserole for 80

18 lbs. sliced potatoes	6 lbs. onions—sliced
15 lbs. ham (cut in cubes)	$1\frac{1}{2}$ cups flour
$5\frac{1}{4}$ lbs. cheddar cheese	1 gallon milk
	3 tbsps. salt
	2 tsps. pepper
	5 tsps. celery salt

Cover with foil and bake in a 325-degree oven for $1\frac{1}{2}$ hours. Remove foil and bake until brown.

STYLE SERIES:

CENTERS IN (OUT) and CAST OFF

BY THE VERY NATURE of the rule we've imposed upon ourselves governing basics, the call Centers In — which is of a fairly recent vintage — and Cast Off — which goes away back in the annals of dancing terminology — seem to fit the requirements. Wisely incorporated into different figures these movements can be exceedingly comfortable and flowing.

CENTERS IN

When two couples are facing in the same direction and one is behind the other, the leading couple will separate and the couple coming from behind will move in between, ending in a line of four.

In our example shown here four couples have just finished a Double Pass Thru (1). The lead couples separate and the center couples, coming from behind, move forward (2) to end in lines of four facing out (3).

CAST OFF

From a line of four the center two people separate and move forward as a couple with the outside person, who pivots in place. The distance to be covered in the Cast Off is determined by the call.

From the two lines of four facing out (3) those on the outside of the line begin turning slowly. The person at the left end of the line turns counterclockwise while the person at the right end of the line turns clockwise. The center two people have separated and have joined the person nearest to them on the outside for the





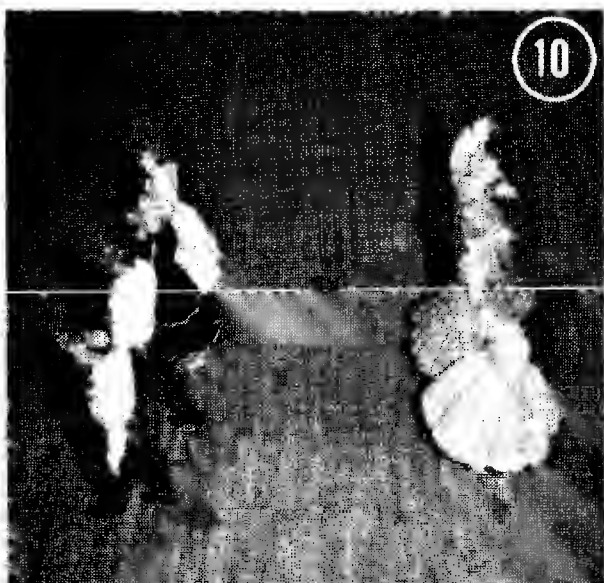
turn (4). At this point (5) the dancers have Cast Off approximately one-quarter around and are continuing their motion until at (6) they have turned one hundred and eighty degrees and have executed Cast Off one-half. They continue moving, without stopping, one-quarter more for a total of a Cast Off three-quarters round (7) to end in two facing lines (8).

Centers Out, just as the term might indicate, is a simple variation of the Centers In movement. Starting at the same position, following a Double Pass Thru (1), the centers or couples

standing directly behind the lead couples separate (9) and move up to stand at either end of the line with the forward couple (10).

Coming from behind to the ends of the line would make a Cast Off a static or awkward and jerky movement. The natural followup would be for the centers (now the ends of the line) to continue their forward motion and to Bend the Line (11) into the new lines of four (12).

In Sets in Order's new revision of the basic list Cast Off is shown as basic #20 while Centers In has become basic #29.



UNDER-TEACH OR OVER-TEACH

By Jim Schnabel, Alexandria, Va.

(Reprinted by Special Permission from the National Capital Area News Letter)

THE PERENNIAL QUESTION that plagues every caller—how many lessons make a dancer?—is not readily answered. It depends on the goal. If the goal is to produce dancers sufficiently skilled for “normally-accepted club dancing level”, it is going to take longer than it did five years ago. This is not because callers don’t teach as well as they did then or that new dancers are less apt, but because the “normally-accepted level” today requires mastery of a good many more movements than in 1958 or 1959. This fact should be made clear to the student dancer from the start. There is no short-cut. And to try to find a short-cut by slurring over or omitting solid basics and drill is a mistake on the part of any caller; a mistake that all too often comes home to roost.

It all takes time

Some callers teach more efficiently than others. And some dancers learn more quickly than others. But teaching techniques and learning readiness notwithstanding, there is a time factor involved in assimilation and conditioned reaction which cannot be compressed beyond a definite point without loss.

No country maid in the big city ever faced more pitfalls than a square dance caller instructing beginners. The path between over-teaching or under-teaching is narrow and straight and only the most experienced and judicious caller can walk it without an occasional mishap. Here are several of the many:

The easy going approach

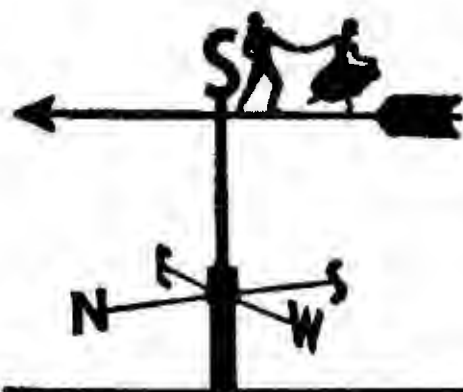
To keep his new dancers happy and eager to return each week a caller may sacrifice learning for dancer enjoyment, brushing blithely over the duller essentials. His folks have fun throughout the entire course without being subjected to drill and correction. They enjoy themselves hugely right up to graduation night. The awakening that comes when they visit their first open dance or are guests at an experienced club is painful for all concerned. Every club caller has reaped the harvest of some light-hearted instructor’s light-hearted approach to teaching. How many times have you called a Box the

Gnat only to find part of your floor facing all directions but the right one? How many times have you watched recent graduates crack up on a single Right and Left Thru from an Ocean Wave; or on successive Square Thrus to lines?

That is only one side of the picture. Over-teaching can have the same end result. The driving, go-go-go instructor who is determined that each one of his dancers shall come out of his course as a completely finished dancer may achieve his goal but in a sense he had not planned. He skips the simple basics and essential stylings to get to the *big* ones. His students get the Wheel and Deal, Shuffle the Deck and Cross the Dice early in the class and in rapid succession and they are pushed hard and fast. But they don’t waste time on the Texas Star. They can Cast Off or Square Thru backwards or sideways with either hand but the standard Wagon Wheel break or Three Ladies Chain leaves them floundering and bewildered. Try Right Hand Up, Left Lady Under on a strange floor without a walk-thru sometime if you need proof.

Teacher’s responsibility

These are the blackest sides of both pictures. With today’s trends being what they are and with the knowledge that dancers are being prepared for club dancing upon graduation, the caller has to get into Star Thru or Wheel movements much earlier in the game than was the case formerly. But at the same time, in fairness to his dancers and to his fellow callers he must also work in the essential basics—and, just as important, he must insist on correct execution even at the expense of a few smiling faces. Deference to dancer preference is a fine thing, except when it produces improperly trained dancers. Conversely, high level teaching is perfectly proper—if the students also get the basic foundation, the better traditional figures and drill, drill, drill. Every caller-instructor should seek the happy medium, the solution which takes time, patience and knowledge on his part; and time, patience and listening by his dancers. The result is worth the effort.



ROUND THE OUTSIDE RING

Editor's Note: Interesting news items from throughout the world of Square Dancing are collected for these pages on an independent voluntary basis by square dancers, mailed to Sets in Order and edited by Helen Orem, Assistant Editor. Information should be sent to Mrs. Orem at 462 N. Robertson Blvd., Los Angeles 48, California. Please note that the deadline for the items is one month and 5 days before date of issue.

Texas Talk

The 15th Bluebonnet Festival is slated for May 10-11 in Sam Houston Coliseum, Houston. Al Brownlee and Andy Andrus will be featured callers, plus a roster of guest callers. The Texans, recording band, will play both nights. The affair is co-sponsored by the Houston Square Dance Council and the Houston Parks and Recreation Department. The workshop on Saturday will have Brownlee and Andrus instructing on squares; the Gates and Leslies on rounds.

—Lew Torrance

Aubrey Tuttlebee, President of the San Antonio Round Dance Council, announces the 5th Annual Round Dance Festival for June 7-9 in the Municipal Auditorium, with the Parks and Recreation Dept. as co-sponsor. Jess Gates is again General Chairman and Date and Dot Foster from Illinois will conduct the Workshop.

—Helen Gipson

The Mid-Tex Square Dancers held their annual Spring Jamboree on March 23 at the Austin City Auditorium. Charlie Ahlfinger, Buck Flanagan and Leon Franks shared M.C. duties; rounds were in the charge of the Jimmy Holemans and Manfred Holcks. New officers were installed at this affair with Floyd Pritchett the new president.

—Dorothy Hobbs

Texas now has a State Federation of Square and Round dancers with Roy Long of Dallas as president. Its first "big" event will be the Festival on May 18 at the Memorial Auditorium in Dallas. Write Long at 915 Valencia, Dallas 23, for information. The North Texas dancers are sponsoring a pre-festival dance at the Baker Hotel, Dallas, on May 17.

The Amarillo Square Dance Council sponsors a "brought-in" caller on the third Saturday night of each month and their bookings are complete for 1963.

—Leroy King

New Mexico Notes

The New Mexico State Jubilee Festival will be held in Santa Fe May 3-4 in Sweeney Gym. The Saturday night—May 4—session will be

handled by Selmer Hovland—marking the first time that New Mexico has ever employed a professional caller for the State Festival.

—Stretch Boles

And in Iowa

April 7 was the date for the Central Iowa Callers' Assn. Spring Festival. It was held at Val Air Ballroom in Des Moines with P.M. workshops and evening square-ing.

—Don Chafa

The Promenaders of Cedar Rapids believe in "theme parties" and have had some humdingers. They wound up the last months of 1962 with, variously, an Italian party and a Hobo party and started 1963 with a Pot Luck Around the World. On this night members brought slides or movies of their travels and refreshments reflected the 'round-the-world idea.

—Betty Mineck

Nebraska News

Herold Squares of Columbus will hold their 7th Mid-State Square Dance Festival on May 11 at the National Guard Armory. Harold Bausch and Carl Geels will call.

—Wayne Schmid

Alliance celebrated its 75th Jubilee this year and on April 20 a square dance honored the occasion. Bob Brundage of Connecticut was caller in the New Community Building, a fine dance facility.

—Mrs. Paul Jones

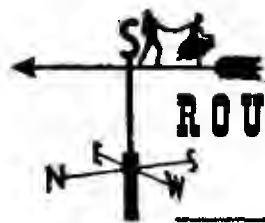
On May 11 the Sioux City dancers will present their annual Spring Festival in the City Auditorium. Jack Jackson will handle mike duties and the Jerry Washburns will conduct an afternoon round dance workshop. The Washburns will also entertain with exhibition dancing in the evening.

Lloyd and Maizie Poole, formerly stationed at Wiesbaden, Germany, are now located at Offutt Air Base, Omaha.

—Orville Wendel

Illinois Items

The 12th Annual All-Illinois Square Dance Festival, sponsored by the Illinois Federation, will take place on May 4-5 in Decatur at the YMCA. Bruce Johnson will be the featured caller on Saturday evening and will conduct a



ROUND THE OUTSIDE RING

callers' workshop in the P.M. The Round Dance Workshop will be conducted by Dot and Date Foster.

—Howard Seaman

The Decatur Square Dance Assn. held its 8th Annual Jamboree on March 29-30 with Jerry Helt calling and the Wayne Wylies of St. Louis presenting the round dancing.

—Robert Atteberry

The Grandparents Square Dance Club of Broadview have taken on a project to aid a 14-month-old child who lost a foot in an accident. Altho' she is a stranger to the group, on May 26 the club will technically adopt Baby Denise White for one day and sponsor a square dance in her behalf. Johnny Wykoff will call at Willowbrook High School. Ticket requests may be mailed to Andrew Hall, 2251 S. 13th Avenue, Broadview, Ill. Price—\$2.50 per couple.

A new open club for square dancers has recently been formed in Streator, with their first dance being held in February. Mrs. George Ainsley, Clarence Libke, Floyd Canter and Joseph Sedlacek, were the spark plugs behind this new enterprise.

—Mary Geisel

The Square Dancitute on March 2-3 in Riverside turned out a lot of happy dancers. Bob Fisk and John Hendron were featured in the calling department; Ken and Dot Olson on rounds. The whole business took place in the local Sabre Room, with 46 squares attending.

—Ruth Ljungberg

The Lake County Assn. of Square Dance Clubs gave its 4th Annual Festival Dance on March 17 in Wauconda. Club callers provided the calling.

California Capering

There will be a full teen program at the 10th Annual California Square Dance Convention, planned for Long Beach on May 31, June 1-2. Bud and Bessie Blakey, Chairmen of this Young Adult Program, have selected committee members to aid them from the various California associations. On Friday evening the young folks will dance on the lower floor of the Long Beach Auditorium; they will participate in the Grand Parade on the Long Beach streets; have their exhibitions later on Saturday P.M. Programmed dancing will take place from 8-11 P.M. and then

the "Coketail" Party will go until 2 A.M. for young adults registered for at least one day of the convention. On Sunday—a trip to Disneyland.

—Dorothy Clawson

Ohio Observations

"Summer Specials" are here again in Ohio. The Buckeye State Convention at the Fair Grounds in Columbus, takes place on May 3-5. On June 9 the Fremont Hayes-E-8's (hmmn?) sponsor an All-Day Workshop with Jack May and Jerry Brecklen—lunch included! June 19 is the day for the Put-In-Bay Ferry Boat Trip and square dance on Middle Bass Island, sponsored by the Plaids and Calicos of Port Clinton, with Pete Peters calling. This is a family affair.

Dancers from four states "wheeled and dealt" to 40 callers at the 2nd Annual Promenade Jamboree in Toledo on March 17. Panels were an important feature of this dance affair, too.

—Jo Peters

Michigan Meanderings

The 4th Tulip Festival Square Dance will be held on May 18 at the West Ottawa High School. Beryl Main of Denver, Colo., will call and the Wooden Shoe Klompen Dancers will present an exhibition during the evening. On May 17 will be the "Kick Off" Dance with local callers. For information write Holland Tulip Time Festival, 150 W. 8th St., Holland.

At the Annual Spring Festival in Traverse City on May 25-26, Singin' Sam Mitchell and Dub Perry will share caller billing in the new Central High School Gym. On August 31 there will be a Northwest Michigan Council Dance at Big Rapids. Projecting thru into the autumn the 2nd Annual Fall Festival at Cadillac on Oct. 19-20 will feature Vaughn Parrish and Vern Smith.

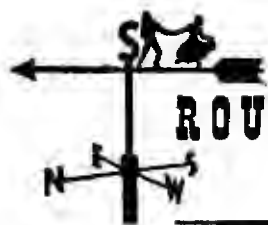
—Wayne Anderson

A goodly turn-out of couples from the Albion Amblers attended the Third Annual Star-A-Rama, a family fun square dance weekend, at Clear Lake Camp.

Dave Taylor called the Annual Spring Square Festival given by the Battle Creek Area Assn. on March 30. He also conducted a square dance workshop, while the Frank Merrimans and Sam Nays did the same chores on round dancing.

Wyoming Welfare

The 4th Annual Jackalope Hix & Chix Teen-Age Square Dance Festival has been scheduled for May 11 at the Wyoming State Fair Grounds, Douglas. Grades 7th thru 12th are the participating age groups. If you want some interesting



ROUND THE OUTSIDE RING

answers, ask a native of Douglas what a Jackalope is!

—Ray Morton

Idaho Incident

For the past two years plans have been in the making for the Centennial Square Dance Festival to be held in Boise, at the Julia Morrison Park on July 19-21. More news as it is issued. On July 27 in the Continental Room of the Challenger Inn at Sun Valley, the Sun Valley Capers will feature Bob Ruff as caller. Two for the Date Book.

—Mrs. Ralph Holmes

Canadian Capers

The Centennial Hoedown Club of Sault Ste. Marie, Ontario, is holding a Spring Jamboree on June 1 in the Sault Ste. Marie, Mich., Armories. Callers and dancers, locally and from out of the area, are invited to participate. Write Wilfred Wilton, 215 McGregor Ave., Sault Ste. Marie, Ontario.

The RCAF Clinton Cross-Trailers were organized last September and boast a membership of 95. In December 54 beginners graduated and are now dancing with the club. Guest callers such as Earle Park, Marg Hough, Don Armstrong, Dick Leger and Ernie Dempster have come in to help the hoedown along.

—F/L Art Shepherd

The 12th Annual Square Dance Jamboree is slated for May 11 at the University Gymnasium in Calgary, Alberta, with Jack Livingston as guest-caller.

—Doreen Warren

Pennsylvania Patter

Check the calendars for the Annual Gettysburg Cannonaders Round-Up on May 25 from 2-11:30 P.M. at the Student Union Bldg. on the Gettysburg College Campus.

—Teddy Dunkelberger

New England Events

Graduation exercises for members of the recently-formed North Star Square Dance Club were held at the Whispering Pines Service Club at Loring Air Force Base, Maine. Lt. Col. Joseph Harkiewicz, Commander, 2192nd Communication Squadron, presented the diplomas. Caller for the evening was Merle Duncan of Presque Isle, with TSgt. Ken Curtis in a guest stint. Presidents of the club are MSgt. and Mrs. Earl Balser.

The "Y" in Boston threw a surprise party for Ralph Page and loaded the hall to overflowing. It was his 20th anniversary there and they did it up brown, with decorations, food galore and a movie camera for Ralph.

—Ed Moody

New officers of the Connecticut Callers' and Teachers' Assn. are Bob Merunka, Dave Hass, Lew Mathers, John Helm and Harry Tucciarone. This association is affiliated with the New England Council of Callers' Assns.

—Frank Minnehan

Florida Frolic

The 10th Annual Florida Square Dance Convention, sponsored by the Florida Federation, is scheduled for June 14-15 at the Jacksonville City Auditorium. George Washington Hotel will be Convention Headquarters. For pre-registration, address the Convention at the hotel. A Trail End Dance will be held at the hotel on June 13.

—Carl Law

Kentucky Keeno

Bob Dawson will call at a Trail Home Dance (presumably from the Florida Convention) on June 29 at the American Legion Hall in Mayfield.

—James Futrell

Tennessee Toe-Tapping

The Tennessee Eastman Company Recreation Dept. sponsors guest callers at their square dances in Kingsport and you can probably spot your favorite in this list: May 25, Earl Johnston; June 8, Johnny Davis; June 22, Al Brundage; July 13, Vern Smith; July 27, Ron Schneider; August 10, Sam Mitchell and August 24, Dick Jones.

—Dan O'Leary, Jr.

Utah Under Way

The Annual Dairy Festival Square Dance will be on June 1 at the Utah State University Ballroom in Logan, with Bob Johnston calling.

—Russell Borchert

Caller Drew Whitney was honored by his Whitney Whirlers Club with a surprise birthday party. They gave him the "This is Your Life" treatment and well they might since Drew has been calling for this same club for over 10 years.

—Alta Perry

Maryland Mores

Lou Hildebrand, prominent in calling in the D.C. area since 1952, has announced his retirement from calling after this season.

On May 18 the Annual Calico Capers will take place at the Woodmoor School in Baltimore County, Md. Eddie East plus other area callers will be the mike men.

—Dottie Levering



HI LILI, HI LO

All lovers of waltzing will find this new round a dream. Beautiful music and a routine that has you floating on air makes this one really different . . . and it's very easy to learn too. Merl and Delia Olds of Los Angeles, California are the choreographers.

GETAWAY

Roy Close and Bernice Jones of Lemon Grove, California created this interesting rhythm dance. The routine is not difficult but you will enjoy the manner in which it captures the subtle rhythm patterns of the music.

S.I.O. 3139 - HI LILI, HI LO / GETAWAY

A New Singing Call by JOHNNY LE CLAIR "APRON STRINGS"



JOHNNY
LeCLAIR

Johnny has the knack of making each one of his singing calls the kind that are fun to dance and great to call. This one has every one on the move and you'll love all three minutes and forty-five seconds of it. The flip side has another great instrumental by the Jerrymen.

S.I.O. 134 - APRON STRINGS — Flip Instrumental called by Johnny LeClair

WHY NOT TRY THESE OTHER RECENT RELEASES?

ROUNDS

RHYTHM ON THE SAND / COCOANUT GROVE
S.I.O. 3138

I'LL GET BY / BOY'S NIGHT OUT
S.I.O. 3137

SALLY / FLEA MARKET MIXER
S.I.O. 3136

SQUARES

INDIANA HOME — Flip called by Merl Olds
S.I.O. 133

PLAY ME A SONG — Flip called by
A. Kronenberger — S.I.O. 132

MORKORDS — Flip called by Lee Helsel
S.I.O. 131

• • • *Sets in Order* RECORDS

AVAILABLE AT YOUR DEALER



May 1963

IT WASN'T TOO MANY YEARS AGO—perhaps 10 or 12—when everyone was talking about “Red Hot” just as today they talk about Swing Thru, Cast Off, or others of the currently popular movements. Actually, Red Hot could be called descriptively without using the term, but the title has become so synonymous with square dancing fun over the years that it is undoubtedly here to stay.

Here, on this page, George Elliott has shown Red Hot working from many different possible positions. Give these a try, and perhaps you'll dream up variations of your own.

Promenade eight

Go red hot

Turn the right hand lady with a right hand around

Partner left a left hand swing

Gents star right go across the ring

Opposite lady a left hand round

New corner do sa do

Girls star right go cross the ring

With the opposite gent a ladies thar

Girls back up a left hand star

Shoot that star with a full turn around

Go right and left grand

Allemande left with your left hand

Partner right a right and left grand

Now you walk right by the girl you got

With the next old lady go red hot

Right hand lady a right hand round

Partner left go all the way around

Corner lady a right hand round

Back to your own allemande thar

Boys back up a right hand star

Slip the clutch, left allemande

Allemande left for the likes of me

Go right and left and box the flea

To an eight hand left hand eight hand star

A left hand star with the girl you got

Gals turn back, go red hot

The right hand lady a right hand round

Partner left as she comes down

All the way round

Corner lady a right hand round

Back to your honey a left hand round

And promenade the corner as she comes down

One and three go forward and back

Same four do a full square thru

Go all the way, when you get thru

Half square thru the outside two

Now turn back and trail thru

Go red Hot

The right hand lady a right hand around

Partner left as she comes down

All the way round

Corners all a right hand round

Back to your partner an allemande thar

Boys back up not too far

Shoot the star a full turn around

Gents star right go cross the town

Opposite lady a left hand round

A right to corner and pull her thru

Then a left allemande is what you do

Ladies to the center and back to the bar

Gents to the center make a right hand star

Go all the way round in the middle of the ring

Partners all a left hand swing

Four gents star go cross the square

Turn her by the left and leave her there

Star right back to the gal you got

Turn her once and a half, go red hot

The right hand lady a right hand around

Back to your own a left hand around

All the way around

Corner lady a right hand round

Back to your own a left hand around

Corners all a catch all eight

Her by the right

Then back by the left like a left allemande

Forward eight and back with you

One and three a right and left thru

Face to the middle in the usual way

Partners all a half sashay

One and three go forward and back

Do a half square thru to the outside two

Go red hot, her by the right, etc.

Circle to the left and around you go

Partners all do paso

Her by the left and corner by the right

Pass your own right on the trot

The right hand lady go red hot

Right hand lady right hand round

Partner left go all the way around

Corners all a right hand round

Back to your own a left hand round

Corners all box the gnat

Change hands and pull her by

Go right and left grand

No. M2 BREAK

By Charlie Turpin, New Orleans, Louisiana
Heads go forward and back you do
Go forward again and right and left thru
Turn your Sue and half square thru
Right and left thru the outside two
Turn your Sue, dive thru, stop
Then face your partner, pass thru
Now U turn back
Allemande left

RIGHT GIRL

By George Vagtborg, San Diego, California
Four ladies chain across the world
Then one and three California twirl
Now separate go around one
Into the middle California twirl (girl on right)
Right and left thru, turn your girl
In front of you left allemande

SINGING CALL *

LITTLE BROWN GAL

By Wayne West, Garden Grove, California
Record: Old Timer 8189, Flip instrumental
with Wayne West
Head couples promenade halfway
around the land
Sides cross trail thru and do a left allemande
Grand right and left around the ring you go
Meet your partner do a do sa do
Gents star left on your heel and toe
Turn your partner right a wagon
wheel you know
The girls hook on star promenade your Jane
Men back out a full turn, four ladies will chain
Join hands circle left around the town
We're all Hawaii bound
Allemande left go allemande thar
Right and left you make a right hand star
Shoot that star do sa do with your maid
Your corner swing your promenade
She's just a little brown gal
with a little grass skirt
From a little grass shack in Hawaii

Four ladies promenade once around the ring
Turn your partner right and your corner swing
Swing that corner girl promenade her around
Four couples backtrack the other way around
The girl on your left do a left allemande
Grand ole right and left you're gonna
travel the land
Swing your girl, lift her feet off the ground
Now promenade this lady ond don't slow down
One and three wheel around,
star thru then dive thru
Circle four go once around
Pass thru, star thru, cross trail thru
Left allemande and weave around the town
Round the ring you go when you meet
your little maid
You'll do sa do and then we'll promenade
She's just a little brown gal
with a little grass skirt
From a little grass shack in Hawaii

TAKE YOUR TURN

By Bob Hayden, Lake Jackson, Texas
First couple bow and swing
Do a half sashay with the pretty little thing
Heads pass thru go around one
Line up four and have some fun
Those who can do a right and left thru
Half sashay just you two
Those who can do a right and left thru
Finish it off with a half sashay
Those who can do a right and left thru
Finish it off with a half sashay
Forward eight and back away
Then join hands and make a ring
Circle left like everything
Those who can do a right and left thru
Finish it off with a half sashay
The other two swap and swing
Face to the middle do a right and left thru
Half sashay just you two
Pass thru, left allemande

A DANDY DIDO

By John Ward, Alton, Kansas
The heads move up and star thru
Do a double pass thru across the track
The outside four U turn back
Half square thru across from you
Bend the line then star thru
Do a double pass thru across the track
The outside four U turn back
Half square thru across from you
Now bend the line then star thru
Center four square thru three-quarters man
With corners all go left allemande

EASY DOES IT

By Mal Minshall, Sidney, Nebraska
Heads go up to the middle and come on back
Now right and left thru across the track
And chain the girls right back
Turn 'em around and chain 'em back
Now half square thru in the middle you do
Right and left thru with the outside two
Turn 'em around and duck to the middle
Double the gnat, you box it over
And box it back
Now pass thru the same old track
Right and left thru the outside two
Turn the girl, duck to the middle and pass thru
Then right and left thru the outside two
Turn the girls, now chain the girls
Turn 'em around and chain 'em back
Now dive thru and double the gnat
You box it over and box it back
And square thru three-quarters round in the
middle of the town
Stick out your hand
Left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

EIGHT CHAIN FOUR BREAK

By Willard Orlich, Akron, Ohio

Side two couples right and left thru
Join hands in an eight hand ring
Head gents and the corner girl
Into the middle and back you whirl
Square thru four hands around
Eight chain four with the two you found
That's a right, a left, a right, then a left hand too
Box the gnat in front of you
Right and left thru, watch it man
Go right and left allemande

BREAK

By Stub Davis, Waurika, Oklahoma

From a promenade:
Heads wheel around, hear what I say
Pass thru then whirl away
Centers arch, ends turn in
Right and left thru
Turn on around and pass thru
All pass thru, left allemande
Partner right, right and left grand

REDHEAD

By Bill Peterson, Detroit, Michigan

Rollaway and swing a new maid
New first and third square thru
Count four hands and when you do
Box the gnat, right and left grand

SINGING CALL *

DANCIN' THRU THE CLOVER

By Ed Gilmore, Yucaipa, California

Record: Balance X111, Flip instrumental
with Ed Gilmore
OPENER, MIDDLE BREAK and CLOSER
Allemande your corner, a grand right
and left now
Halfway round the ring you go
When you meet her, box the gnat
and go the other way back
Wrong way on a wrong way track,
meet again and box the gnat
Look her in the eye, do sa do,
walk to the corner lady
Allemande left, come back and promenade
We'll go dancin' over, thru the fields of clover
She's the girl you overlooked before
FIGURE
Head two couples back to back,
halfway round the outside track
Star thru go forward up and back
(Now) star thru and pass thru
and make a left hand star
Turn it once from where you are,
with the corners split the star
(And) home you go and do sa do,
walk to the corner lady
Swing that corner girl and promenade
Dance her right on over thru the four leaf clover
She's the girl you overlooked before
SEQUENCE
Opener, Figure twice for heads, Middle Break,
Figure twice for sides and Closer.

ZIG ZAG

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you
Then a right and left thru and turn your Sue
Cross trail, U turn back
Pass thru, U turn back
Star thru, you know who
Left allemande in front of you

HELP FOR YOU!

From the notebook of Bruce Johnson, Santa Barbara, California we have taken two easy breaks and two traditional square dances as Bruce has arranged them using descriptive calls.

HALF SASHAY BREAK

One and three half sashay
Forward up and back that way
Right to the opposite, box the gnat
Right and left thru the other way back
(Repeat for two and four)
Circle eight, etc.

CROSS TRAIL — U TURN BACK

One and three go forward and back
Cross trail, U turn back
Right and left thru across the track
Two and four go forward and back
Cross trail thru, U turn back
Right and left thru and hear me sing
All join hands and make a ring, etc.

ARKANSAS TRAVELER WITH 3/4 CHAIN

Forward eight and back like Cain
Ladies all three-quarters chain
Turn 'em boys, then one and three
Up to the middle and back with glee
Turn opposite lady right hand round
Partner left as you come down
Corners all with a right hand round
Partner left with a left hand around
Promenade the corner as she comes down
(Repeat for one and three, break,
repeat figure twice for two and four)

CHASE THE RABBIT (Descriptive Call)

One and three go to the right
Lady round lady, gent follow
Ladies center with a do sa do
Gent around gent, lady follow
Face the couple on the side
Circle half, don't you blunder
Inside arch, outside under
Star by the right in the middle of the town
Back by the left go all the way around
And face the other side
Lady round lady, gent follow
Ladies center with a do sa do
Gent around gent, lady follow
Face the couple on the side
Circle half, don't you blunder
Inside arch, outside under
Star by the right in the middle of the land
Corners all left allemande
Partner right, right and left grand

STOP RHYTHM GIMMICK

RHYTHM ON THE SAND

By Harold and Myrtle Eicher, Sarasota, Florida

Record: SIO 3138

Position: Open, both facing LOD

Footwork: Same throughout dance, starting L, directions are for both M and W except where indicated.

Meas.

INTRO

1-4 Wait; Wait; (Circle Left) Two-Step, Two-Step; Two-Step, Two-Step;

Wait 2 meas: releasing hands both solo turn L (CCW) in 4 fast two-steps, end both facing LOD in OPEN pos (wgt on R ft).

PART A (Basic) 8 meas.

1-4 (Diag) Fwd, 2, 3, Swing; Back, 2, 3, Touch; Vine, 2, 3, Q/Q; Vine, 2, 3, Q/Q; Both starting L walk 3 steps (L, R, L) diag LOD/COH, swing R fwd; back up R, L, R touch L; (releasing hands) both solo vine twd COH (L, XRIB, L), then extending L arm slightly fwd (R back) do 2 quick steps in place (R/L); both starting R twd wall with solo vine repeat action of previous meas.

5-8 (Diag) Fwd, 2, 3, Swing; Back, 2, 3, Touch; Rock Fwd, Recover, Step back, Q/Q; Rock Fwd, Recover, Step back, Q/Q;

Again walk diag fwd L, R, L, swing R; back up R, L, R, touch L; **RELEASING HANDS** and extending L arm diag fwd (R arm back) rock diag fwd and COH on L (holding R in place), recover on R, step bwd on L (dropping arms), do 2 quick steps (R/L); both starting fwd and twd wall on R repeat action of previous meas. **NOTE: CHECK SEQUENCE BELOW** before proceeding.

PART B (Vine-Box and Figure 8) 8 meas.

1-4 (Solo Box) Vine, 2, Turn, Step/Step; Vine, 2, Turn, Step/Step; Vine, 2, Turn, Step/Step; Vine, 2, Turn, Step/Step;

Still side-by-side and facing LOD (M on inside) both solo vine twd COH stepping swd on L, XRIB, quickly two-step in place (L, R/L) turning 1/4 LF to face COH (W is now directly behind M); both starting R twd LOD repeat action of previous meas to end both facing RLOD (W on M's L side); repeat starting L twd wall (end facing wall, W in front of M); repeat starting R twd RLOD ending both facing LOD (W on M's R side).

Note: This is a complete box action and each turn is 1/4 LF.

5-8 (Figure 8) Circle Left, 2, 3, Brush; Around, 2, 3, Brush; Circle Right, 2, 3, Brush; Around, 2, 3, Brush;

Still in SOLO (both complete a figure 8) circle L (W making a slightly smaller circle) step L, R, L brush R; R, L, R, brush L (first circle will be completed and both

will again be facing LOD with W on M's R); circle to the R (M makes the smaller circle) L, R, L, brush R; R, L, R, brush L ending in OPEN pos both facing LOD.

PART C (Friendship Circle) 16 meas.

1-4 Side, Behind, Side, Q/Q; Side, Behind, Side, Q/Q; Stomp, Brush, Brush, Brush; Step, Kick, Step, Kick;

To smoothly sweep into ONE BIG CIRCLE grapevine L, XRIB, L turning as a couple to face COH and joining hands all around do 2 quick steps in place (R/L); circling to the R grapevine R, XLIB, R, then 2 quick steps in place L/R; stomp L in place, brush R 3 times (fwd, bwd across L, fwd); step swd on R and slightly raising L knee, kick L diag fwd, step swd L and slightly raising R knee, kick R diag fwd.

5-8 Side, Behind, Side, Q/Q; Side, Behind, Side, Q/Q; Stomp, Brush, Brush, Brush; Step, Kick, Step, Kick;

Still in big circle and starting swd twd LOD on R repeat action of previous 4 meas.

9-16 Repeat Action of Meas. 1-8 (Part C) still remaining in circle, end by breaking circle and turning to face LOD in OPEN pos during last meas.

SEQUENCE: Intro, A, A, B, A, Part C, A, B. End facing partner for a quick BOW and CURTSY as music ends.

CAUTION: Many dancers have a tendency to pick up tempo (speed) during the stop breaks. Dance relaxed in a "soft shoe" style and avoid rushing the music.

SMOOTH TOO

FREE AND EASY

By Phil and Norma Roberts, New Albany, Indiana

Record: Grenn 14049

Position: Open-Facing

Footwork: Opposite, Directions for M

Meas.

INTRO

1-2 Wait 1 Meas; Apart, Point, Together, Touch;

Diag facing partner M steps bwd on L ft, point R toe twd partner in front of L ft, step fwd on R ft, touch L to R assuming OPEN-FACING pos.

DANCE

1-4 Step, Behind, Fwd Two-Step, ; Fwd Two-Step, , Step, Behind; Step, Lift, Step, Touch; Two-Step Bal (Fwd), , Two-Step Bal Bwd, ;

In Open-Facing pos inside hands joined, M steps LOD on L ft, step behind L on R, fwd two-step (step L, behind R, step L); turning to a slight back to back pos do a fwd two-step (step R, behind L, step R) turning again to a slight face to face pos step LOD on L, behind L on R; step fwd LOD on L, brush R fwd and lift slightly, step fwd on R, touch L to R; assume

SEMI-CLOSED pos and two-step bal fwd LOD, two-step bal bwd RLOD facing partner on last ct.

5-8 Twirl, 2, 3, Touch; Rev Twirl, 2, 3, Touch; Tamara Two-Step, , Two-Step, ; Tamara Two-Step, , Two-Step, ;

Lady twirls R face LOD under M's L as M does a grapevine LOD touching on last ct; lady reverses twirl under joined hands as M grapevine RLOD; with M's L and W's R hands joined W places L hand behind her back as both two-step fwd M places his R hand in W's L hand passing R shoulders, M turns R face with two-step to face partner and COH placing his L hand behind his back as W turns L face with two-step to face partner and wall; repeat Tamara two-step W placing her R hand in M's L hand at his back passing R shoulders, M turns L face with two-step as W turns R face with two-step to face partner ending in OPEN pos facing LOD.

9-12 Walk, 2, 3, Point; Change Sides, 2, Face, Touch; Pas de Basque L, , Pas de Basque R, ; Roll, 2, 3, 4;

M walks fwd LOD L, R, L, point R toe in front of L; M walks around partner R, L, R to face partner and COH, touch L as W crosses under M's R and W's L hands stepping L, R, L to face partner and wall touch R ending in BUTTERFLY pos; both do a pas de basque RLOD (both crossing in front), both do a pas de basque LOD (both crossing in front); solo roll RLOD in 4 cts end facing RLOD in OPEN pos.

13-16 Repeat Action of Meas. 9-12 ending in OPEN-FACING pos.

DANCE GOES THRU THREE TIMES.

Tag: Twirl, 2, Apart, Bow;

Twirl W under joined hands as M steps fwd L, R, step apart as music retards, bow.

FLOWS NICELY

CHATEAU WALTZ

By Jack and Na Stapleton, Grosse Pointe, Mich.

Record: Windsor 4686

Position: Open-Facing, M's back to COH, M's R and W's L hands joined

Footwork: Opposite, directions for M

Meas. INTRO

1-4 Wait; Wait; Bal Apart, Point, —; Bal Tog (to Open-Facing), Touch, —;

Wait 2 meas in Open-Facing pos: step bwd away from partner on L ft, point R ft twd partner, hold 1 ct; step diag fwd twd wall and RLOD on R ft swinging joined hands twd RLOD, touch L ft to R, hold 1 ct.

DANCE

1-4 Fwd Waltz (W Solo Turn); Maneuver, 2, 3; (R) Turn Waltz; (R) Turn Waltz (to Open-Facing);

As M waltzes fwd in LOD swinging

joined hands fwd then releasing, W does a R face solo turn down LOD to end both facing LOD; M starts R ft and waltzes 1 meas down LOD maneuvering $\frac{1}{2}$ R face as W takes 3 small steps fwd to end in CLOSED pos M facing RLOD; starting bwd in LOD on M's L ft do 2 R face turning waltzes down LOD making a $\frac{3}{4}$ R face turn to end in OPEN-FACING pos, M's back to COH.

5-8 Fwd Waltz; Wrap, 2, 3; Fwd Waltz; Fwd, Face, Close (to Open-Facing);

Swinging joined hands fwd, waltz 1 meas fwd in LOD; as M does another fwd waltz swinging joined hands back and leading W into a full L face turn in 3 steps (L, R, L) to end in a WRAPPED pos joining M's L and W's R hands in front both facing LOD; in wrapped pos do 1 fwd waltz in LOD; releasing M's R and W's L hands step fwd in LOD on R ft (W fwd on L), step fwd on L turning $\frac{1}{4}$ R (W $\frac{1}{4}$ L) to face partner while momentarily taking BUTTERFLY pos, close R ft to L end in OPEN-FACING pos, M's back to COH.

9-16 Repeat Action of Meas. 1-8 except on meas 16 release W's R hand from M's L and join W's L in a LEFT HAND STAR pos, M facing wall (W COH).

17-20 Twinkle Out (R Star); Twinkle In (L Star); Fwd, Apart, Close; Spin Maneuver (to Closed);

M steps fwd twd wall on L ft (W fwd twd COH on R) and do one twinkle step turning $\frac{1}{2}$ L face (W $\frac{1}{2}$ R) into RIGHT HAND STAR, M facing COH (W face wall); repeat twinkle step twd COH on R ft turning $\frac{1}{2}$ R face (W $\frac{1}{2}$ L) to LEFT HAND STAR M facing wall; retain L star pos as partners "float" apart to arms length, M fwd on L ft, back twd COH on R ft, close L ft to R as W takes 2 short steps bwd twd wall and closes R to L; M leads W into a $\frac{3}{4}$ L face solo turn in 3 steps L, R, L twd RLOD as he maneuvers $\frac{1}{4}$ R face twd LOD in 3 steps R, L, R to end facing RLOD in CLOSED pos.

21-24 (R) Turn Waltz; Waltz; Waltz; Waltz;
Starting bwd in LOD on L ft, do 4 R face turning waltzes down LOD making a $1\frac{3}{4}$ turn to end in CLOSED pos, M's back to COH.

25-26 Dip In, —, —; Recover, Touch, — (to Open-Facing);

Dip bwd twd COH on L ft leaving R ft extended slightly fwd, hold 2 cts; step fwd on R ft, touch L ft to R taking OPEN-FACING pos, hold 1 ct.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES.

Ending: After completing third and last sequence, W does 1 slow R face twirl R, L, R under lead hands; change hands and point M's R and W's L toe twd partner and acknowledge.

TAKE YOUR CHOICE

TWIST OR BEND

By Bill Saunders, Santa Barbara, California

Four little ladies chain across
Turn 'em right around and don't get lost
Two and four go right and left thru
Heads to the middle and back with you
Forward again and star thru
Pass thru, then a right and left thru
Turn 'em right around, a half square thru
Bend the line, go up to the middle
and back in time
Pass thru, wheel and deal, a double pass thru
First couple left and the next one right
A right and left thru with the first in sight
Turn the girl and star thru
Inside arch and dive thru
Pass thru and split those two
Around one, gotta line up four
Go up to the middle and back with you
* Pass thru, twist the line, allemande left —or—
* Bend the line, left allemande

SINGING CALL *

GONNA RAISE A RUCKUS TONIGHT

By Dave Taylor, Detroit, Michigan

Record: Windsor 4818, Flip instrumental
with Dave Taylor
OPENER and CLOSER
Well whirlaway with a half sashay, circle
to the left you know
Then allemande left and allemande thar,
it's right and left you go
Back up boys, now shoot that star, once
and a half around
Girls star right three-quarters round, turn
'em by the left hand round
(Your corner) right, now pull her by,
left allemande you fly
(Grand) right and left while the moon
is shining bright
Meet and promenade, go walkin' with your maid
(We're gonna) raise a ruckus tonight
FIGURE
The head two couples square thru,
it's four hands round you go
Do a right and left thru with the outside two,
turn the girls you know
Now dive thru, pass thru, split the outside two
Come down the middle and half square thru
And then an eight chain thru
(Why don't You) come along little chillun,
come along
Come out while the moon is shining bright
(When you) find the corner, swing
then promenade the ring
(We're gonna) raise a ruckus tonight
(eight beat tag of drum solo)
SEQUENCE
Opener, Figure twice for heads, Figure
twice for sides, Closer.
ENDING TAG
We're gonna raise a ruckus, I said a ruckus
We'll raise a ruckus tonight

WHEEL AND DEAL BREAK

By Wendell Abbott, Stockbridge, Michigan

Four ladies chain three-quarters round
New head ladies chain the town
Heads to the right and circle four
Break right out two lines of four
Forward eight and back you reel
Pass thru and wheel and deal
Center four pass thru
Split two to a line of four
Forward eight and back you reel
Then pass thru and wheel and deal
Center four pass thru
Split two to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Center four pass thru
Star thru, then allemande left

EXPERIMENTAL DRILLS

Here are some excellent examples of the experimental movement Swing Thru which appears in pictorial form on pages 68 and 69. Try them out the next time your workshop gets together.

SWING THRU BREAK

By Willard Orlich, Akron, Ohio

Head couples swing and sway
Side couples half sashay
Heads pass thru, turn left
Gent around two, lady around one
Sides turn around to an ocean wave
Rock up and back then swing thru
And when you do rock up and back
Girls turn around and star thru
Outside couples turn alone
Do a left allemande

SWING THRU GNATS

By Willard Orlich, Akron, Ohio

First and third half square thru
Box the gnat in front of you
Do sa do all the way around to an ocean wave
Swing thru and when you do balance back
Go right and left thru, inside arch
Dive thru, do sa do to an ocean wave
Swing thru and when you do balance back
Box the gnat, square thru three-quarters round
* Box the flea, centers turn back, left allemande
* or Box the flea, change hands, go right
and left grand

SWINGIN' AND WAVIN'

By Ted Wegener, Gardena, California

Allemande left and allemande thar
Back 'em up boys a great big star
Shoot that star a full turn go
Right to the corner box the gnat
Boys step forward, ocean wave just like that
Rock it up and rock it back
Swing thru, go four by two
New ocean wave across the floor
Rock it up and rock it back
Swing thru and hurry up Jack
Partners all box the gnat
Pull her by, allemande left

SWISH

By Del Coolman, Flint, Michigan

Promenade, don't slow down
One and three wheel around
Right and left thru the couple you found
Pass thru, on to the next right and left thru
Star thru, right and left thru
Do sa do a full turn around
Make that ocean wave, rock it
Swing thru two by two, rock it
Swing thru two by two, rock it
Ends cross over, centers turn around
Wheel and deal two by two, right and left thru
Square thru three-quarters round
Look for the corner, left allemande

SWING THRU

By Del Coolman, Flint, Michigan

One and three go forward up and back
Then do sa do all the way round
Make that ocean wave, rock it
Forward up and back, swing thru
When you're thru rock it
Forward up and back, box the gnat
Right and left thru the other way back
Do sa do all the way round
Make that ocean wave, rock it
Forward up and back, swing thru
When you're thru rock it
Forward up and back, box the gnat
Cross trail thru, allemande left

SWINGING DEAL

By Del Coolman, Flint, Michigan

One and three go forward up and back
Do sa do go all the way around
Make an ocean wave, rock it
Swing thru two by two, rock it
Swing thru two by two, rock it
Ends change places, centers turn around
Wheel and deal two by two
Cross trail thru to a left allemande

ROCKIN' AND SWINGIN'

By Ted Wegener, Gardena, California

Heads to the middle and back again
Same two Dixie style to an ocean wave
Rock it up and back you do
Side two Dixie style to an ocean wave
Rock it up and back you do
(Eight) swing thru, go four by two
Here's what you do, rock it up and rock it back
Swing by the left, roll promenade

SWINGIN' AND TURNIN'

By Ted Wegener, Gardena, California

Heads to the right and circle up four
Break right out to a line of four
Forward eight and back like that
Pass thru across the track
The girls turn back to an ocean wave
Rock it up and back you do
Swing thru way out there, Joe
Hey! rock it up and back you go
Now swing thru, go four by two
The girls turn back and allemande left

ALL SWING THRU

By Tom Tobin, Los Angeles, California

All four ladies chain across
Turn 'em boys so they won't get lost
Gals promenade inside the ring
Same gent a right arm swing
Full around, girls in the middle make
an ocean wave
Rock up and back, swing thru, gents
are in the middle
Rock up and back, swing by the right
Find the corner, left allemande

SWINGING CENTERS

By Willard Orlich, Akron, Ohio

Head couples star thru
Pass thru, do sa do to an ocean wave
Rock up and back, swing thru
Centers fold to a four hand star
A right hand star once around
Side gents and the girl in back
Star by the left on the inside track
About once and a half to the other side
Right and left thru go two by two, star thru
Forward eight and back you reel
Pass thru and wheel and deal
Center two square thru three-quarters round
In the middle you do, do a left allemande

SWING THRU BREAK

By Chuck Raley, Long Beach, California

Head two couples square thru
Do sa do to an ocean wave
Rock up and back, swing thru
And when you do rock up and back
Swing by the right three-quarters round
New ocean wave at the head of the town
Rock up and back, then swing thru
And when you do ends turn back
Bend the line, star thru, double pass thru
First couple left, next one right
Right and left thru, the ladies chain
Star thru, dive thru
Square thru three-quarters round
To a left allemande

SWINGING ROCKS

By Del Coolman, Flint, Michigan

One and three go forward and back
Forward again and square thru
Four hands round that's what you do
Do sa do with the outside two
Make an ocean wave, rock it
Swing thru two by two, rock it
Swing thru two by two, rock it
Ends change places, centers turn around
Wheel and deal two by two
Right and left thru, dive thru, pass thru
Do sa do with the outside two
Make that ocean wave, rock it
Swing thru two by two, rock it
Swing thru two by two, rock it
Ends change places, centers turn around
Wheel and deal two by two
Right and left thru, dive thru, pass thru
Left allemande

The basic Cast Off, explained on pages 26 and 27, seems to have limitless possibilities. Here are 5 workshop dances you might like to try out in working the movement to perfection.

EMMETTE'S OFFERING

By Emmette Wallace, Pasadena, Texas

First and third right and left thru
Then roll away with a half sashay
Two and four square thru half way round
With the outside two square thru
Three-quarters round
(Outside two stand facing out)
Inside four left square thru three-quarters round
Centers in and cast off three-quarters round
Allemande left

CENTER CASTING

By Del Coolman, Flint, Michigan

Head couples cross trail around two
and line up four
Forward eight and back
Then pass thru and cast off three-quarters round
Center two right and left thru
Cross trail around one and line up four
Forward eight and back
Then pass thru and cast off three-quarters round
Center two right and left thru
Then cross trail around one and line up four
Forward eight and back
Pass thru and cast off three-quarters round
Center two right and left thru
Then pass thru and allemande left

PULL FOR SHORE

By John Ward, Alton, Kansas

Four ladies chain across the track
The heads go up and come on back
Pass on thru across the floor
Go round one and line up four
Go forward and back then star thru
Square thru three-quarters round you do
Then a left square thru three-quarters round
Square thru three-quarters now inside the town
Centers in and cast off three-quarters round
Go forward and back then star thru
Square thru three-quarters round and
look out man
Find your corner now for a left allemande

MORE CENTER CASTING

As called by Dave Taylor, Detroit, Michigan

Head couples lead to the right and
circle to a line
Forward eight and back you reel
Pass thru and wheel and deal
Backtrack, centers in, cast off
three-quarters round
Forward eight and back you reel
Pass thru wheel and deal
Backtrack, centers in, cast off
three-quarters round
Forward eight and back you reel
Pass thru wheel and deal
Backtrack, centers in, cast off
three-quarters round
Allemande left

UNTITLED

Various Authors

Head couples lead to the right and
circle to a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, centers in
Then cast off three-quarters round
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, centers in
Cast off three-quarters round
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, centers in
Then cast off three-quarters round
Allemande left

SINGING CALL *

APRON STRINGS

By Johnny LeClair, Riverton, Wyoming

Record: SIO 134, Flip instrumental with
Johnny LeClair
OPENER, MIDDLE BREAK and CLOSER
The head two ladies chain across for me
(across the floor)
All four ladies chain, then one and three
(two and four)
You Dixie chain across, both turn left
Sides pass on thru and then, left allemande
Grand right and left around
'til you meet your own
You'll do sa do around, then take her home
(Why don't you)
Promenade your lady home and swing
Oh, won't you tie me to your apron strings again
FIGURE
The heads promenade around the outside ring
Three-quarters round you go, sides
Frontier whirl (dive in)
Two ladies chain, turn the gals around
And then you square thru, three hands around
Allemande your corner girl, do ci your own
Now swing that corner girl, then take her home
(Why don't you)
Promenade that lady home and then
Oh, won't you tie me to your apron strings again
SEQUENCE
Opener, Figure twice for heads, Middle Break,
Figure twice for sides and Closer.

CONTRA CORNER

BRITISH SORROW

Traditional

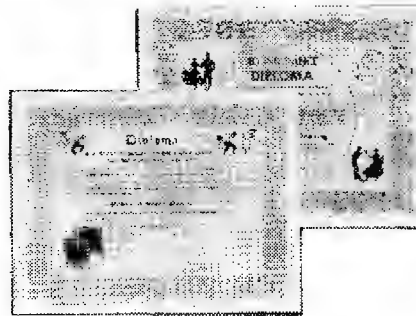
1, 4, 7, etc. active, DO NOT CROSS
Actives down the outside
Go below two couples
Up the center and cast off
Right hand star with the two below
Left hand star with the couple above
Circle six, go once around
Right and left thru with the couple above
Right and left, go back to place

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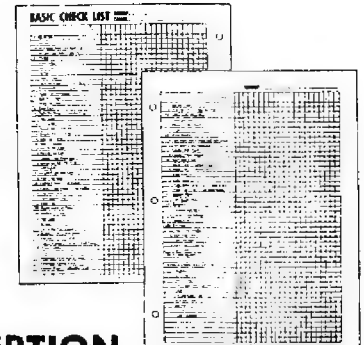
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(Continued from page 3)

quite compares with the pleasure of being one of an enthusiastic square, following music with a driving rhythm that is easy to follow. At sixty, I still find square dancing refreshing—even exhilarating.

May your magazine continue to bring us the newest and best in music, records, callers and trends in square and round dancing.

Margaret H. Gardner
Gold Beach, Ore.

Dear Editor:

I can't tell you how happy and proud I was, to be selected as the Caller of the Month for February SIO. It was an honor I never thought possible and can hardly believe it yet. I wish I could take credit for any success I've had, but I have been fortunate to have a wonderful wife and terrific people to work with.

I hope this wonderful hobby will continue to give others as much pleasure as we have had from it . . .

Wally Schultz
Janesville, Wisc.

Dear Editor:

We find it difficult to express our appreciation for the article and picture in the February

SIO, Paging the Roundancers. It is a terrific thrill to find ourselves mentioned among the "greats" in the largest and best square dance magazine in the country. Our sincere thanks go to you for this honor and we certainly wish for you and SIO the best of everything in the future.

Lloyd and Marge Platt
Warwick, R.I.

Dear Editor:

An item in a recent issue of SIO illustrates how closely knit square dancers are — though they may be thousands of miles apart. This item told of a leaflet distributed by the Toledo SD Callers' Association and of the excellent article it contained about Western Style Square Dancing.

Our request for a copy brought an immediate reply from Rudy Hasselbach. Part of his reply may well be the motto of square dancers everywhere: "You are welcome to use all or part of this article. Anything we can do to promote square dancing we are happy to pass on to others."

Attached is a copy of the pamphlet we produced, using Toledo's article. We added a

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1st ANNUAL

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directory of where and when are the dances and whom to contact in our Tennessee Valley Square Dance Association.

Ben Heiman
Huntsville, Ala.

dancers to keep on dancing. My motto is, "Let's have more fun and less learning in square dancing."

George H. Johnson
Glasgow, Mont.



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square dance
recruiting
folder.

Dear Editor:

In the past few weeks we have seen many people get out their walking shoes and head for the highways to try President Kennedy's 50-mile-hike physical fitness program.

With a suggestion from a fellow square dancer, Bill McMahan of Fort Thomas, Kentucky, we now look at it from a different angle. Bill's suggestion "50-miles—Walk or Dance"—led to the following event.

On February 20, Grand Squares danced at the Hayloft in Springdale, Ohio, with Gus Heisman calling. Using pedometers and dancing for 3 hours, we found that a square dancer travels approximately 7 miles. Computing this on the basis of a 15-hour day spent at a convention, we found that a dancer would cover approximately 30 to 35 miles. This dance was covered by the cameras of WCPO-TV, Cincinnati.

Since square dancing not only keeps us

Dear Editor:

... I, personally, agree with your approach to the deluge of new basics and movements and I'll be glad when the rest of the square dance fraternity recognizes that we cannot keep on adding new basics willy nilly and expect our



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physically fit, but also mentally alert and socially active, we feel that this program not only meets President Kennedy's physical fitness program, but also gives us the good fellowship that is traditional with American people.

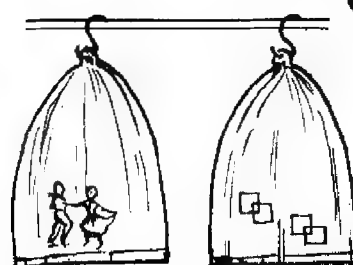
Paul and Dot Moore
Columbus, Ohio

Dear Editor:

There are two things that I have wanted to air for a long time. Number one is, why do you as leaders in this field, and all your work is supposed to be workshopped, insist year after

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year in having the girls chain back to a left allemande? Why not star back? We teach to courtesy turn on the chain and not on the Star. Most callers have to change this themselves, but what about the newer caller?

My second beef is, why can't we get some kind of conformity on the output level of square dance recordings? Not too long ago you had a gripe about the inserts. To me they are very trivial. The output of all these different companies on their recordings is as different as day and night, and I think that with the competition

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the way it is today, surely something can be done so that there doesn't have to be an adjustment of your machine for every label out.

Ted Knight
Calgary, Alberta, Canada

Dear Editor:

In a recent issue of Sets in Order we were indeed pleased to see the pictures of the quonset hut in our neighboring state of Hawaii. It brought back pleasant memories of our trip last September.

The hospitality accorded us by Lt. Colonel and Mrs. Herbert Egender will never be forgotten. Lt. Col. Egender took us to the Hayseed dance and to his own dance and arranged for us to be driven back to our hotel, as well.

The Egender dance was held on the apparatus floor of an abandoned fire-house which is somewhat unique... The building, located in the Hickam Field Air Base area, is in excellent condition and the folks there express real hospitality.

Louis and Venita Picinich
Eagle Rock, Calif.

Dear Editor:

I just had to write and tell you how much I enjoyed the articles in Vox Saltator, SIO, February, 1963, pages 19 thru 22. Every square dance magazine in the country should give space to these items, under by-line of Sets in Order and who was responsible for writing them...

Doc and Edna Rutter
Kansas City, Mo.

Dear Editor:

Now that the tourist season is slowly but surely approaching, the Bronco Busters Square Dance Club wishes to extend an invitation to all vacationers and tourists to drop in on us any

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George Peggs, San Francisco, Calif.

Dear Editor:

The Callers' Club of Long Island, N.Y., thanks you for printing the notice of our formation. As a result we have had some communication and inquiry from other areas.

We have been enjoying considerable success in helping our caller-members and have had

good attendance at our fourth Sunday of the month dances. It has become a "festival" type affair with caller-members handling it.

David Blauston, Woodside, N.Y.

Dear Editor:

. . . The new subscriber I sent in has received and is thrilled with his first copy of your magazine and I know, as time goes on, both he and his wife will find it an essential to their dancing, both square and round . . .

Elizabeth Lyon

Sault Ste. Marie, Ont., Canada

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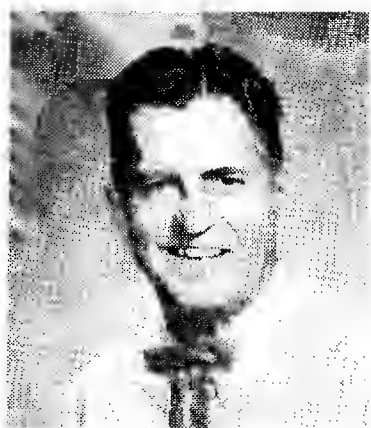
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The CALLER OF THE MONTH



Russ Ard — Victoria, B.C., Canada

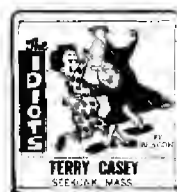
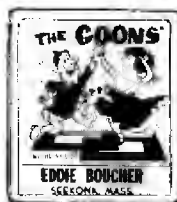
WHEN RUSS ARD WENT to his first square dance class, the instructress was recovering from a broken leg and he was required to sign a release in case of accident. Even with this somewhat antiseptic beginning, Russ was pushed over for square dancing in about 20 minutes.

In those days, 1948 to be exact, the group danced to called records when they could get them and tried to figure out what the terms meant. It was a lot of fun but soon it became apparent that someone had to learn to call. The late John Mooney started it off and after John attended one of the Asilomar sessions, his enthusiasm whetted Russ's appetite, too.

He managed to organize a group of fellow employees, about 4 squares, who were willing to learn to dance while he learned to call. This was the beginning of the first of four clubs for which Russ and his wife Betsy call regularly and which after 14 years is still going strong, with several couples of charter members still active. The "youngest" of the other 3 clubs is in its 7th year and each year Betsy and Russ teach a class of new dancers.

The Ards have been a part of nearly every square dance activity in their area. Russ served a 2-year term as President of the Vancouver

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Island Western Square Dance Assn., as Vice-President of the Victoria and District Caller-Teachers' Assn. and on committees galore.

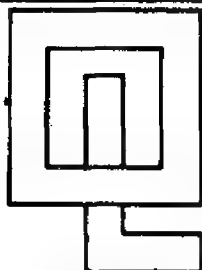
Russ and Betsy attended the Banff Institute in Alberta for three years in a row and now the Victoria Callers' Assn. is able to finance thru common effort each year a week-end Callers' Institute, bringing in capable directors from other areas.

Russ says, "I have used the term 'we' constantly because in all my thinking my taw, Betsy, is part of the team. The finest asset any

caller can have is a wife who is real helpmeet in doing those 101 things she must do in order that the dancers may enjoy themselves to the utmost. I am blest with one of the best."

THIS WE LIKED

Shasta Cascade Square Dancers and Callers' Association, in the northeastern section of California, puts out a little folder listing names and telephone numbers of square dance contacts in the various towns in their area. The legend on the front of the folder reads, "Want to Square? Pick a number for When and Where."



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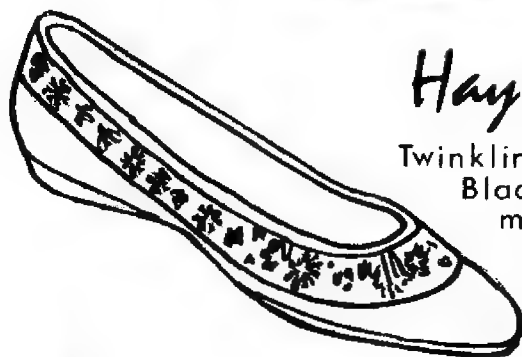
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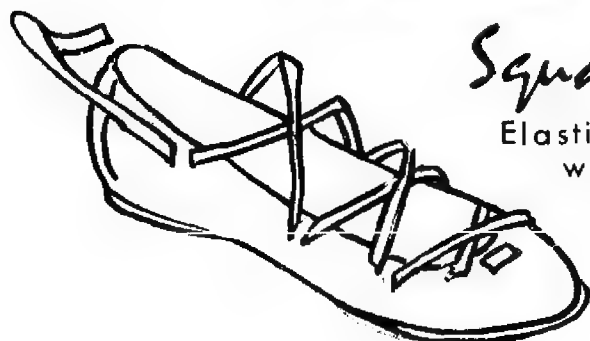
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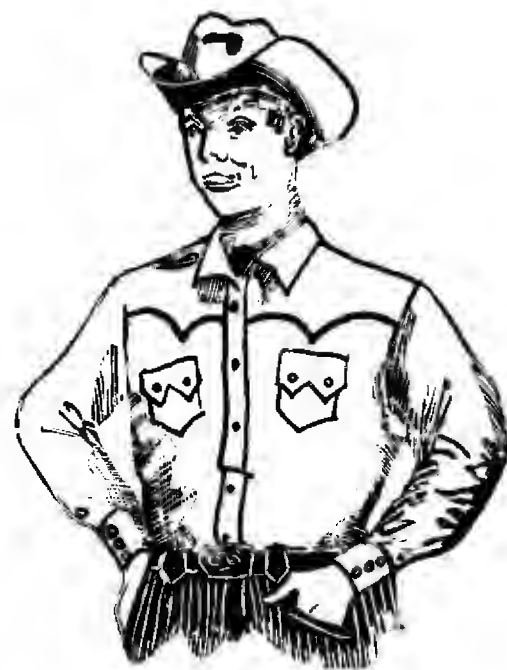
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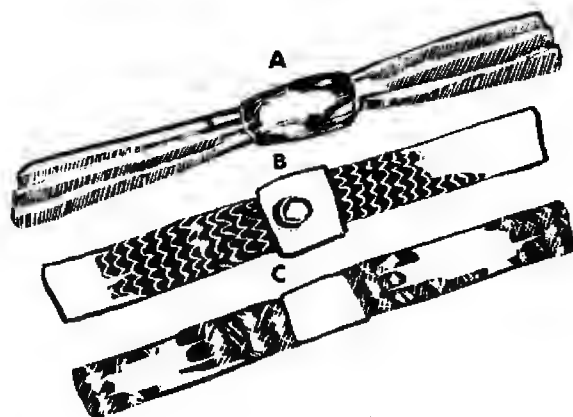
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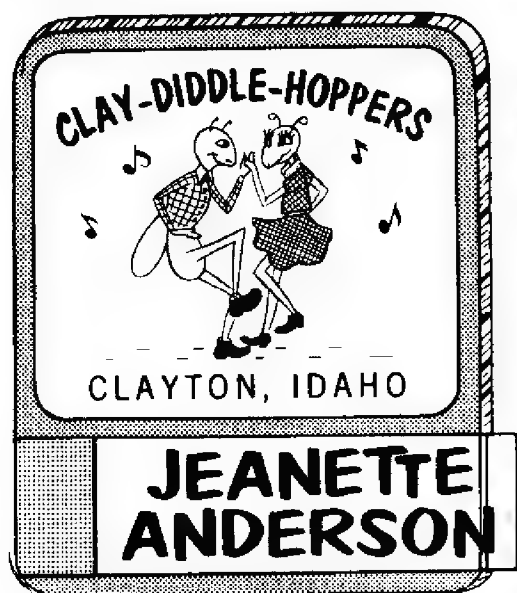
Sound by Jim Hilton

GEMS FROM OTHER PUBLICATIONS

*Alice Mooney in Vancouver Island Assn.
Cross Trail News*

... "Styling in square dancing is the exact opposite of what most people think it is. Its purpose is not to add frills, but to simplify. Have you ever watched an athlete training, or even a good walker? Their movements are clean and direct and beautiful in their simplicity. They strive to direct everything to one purpose, in one direction. Any other motions, sideways,

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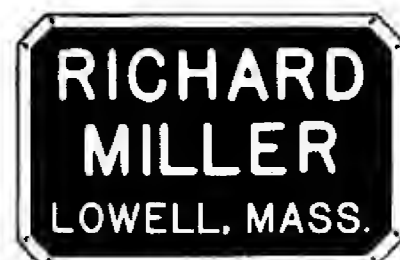
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The Macks are members of the Florida Callers' Assn. and the Florida Round Dance Council of which Ed is a past vice-president and Kay past-president. They were round dance co-ordinators for the Florida Callers' Assn.; they are on the governing board for the Florida Knotheads; and helped instruct a "Short Course" in rounds and squares at the University of Florida in 1959.

Other items on their "credit sheet" include six round dance workshops for the "NAR" Festivals and Jamborees. They teach round dancing at their local YWCA and hold basics classes in

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various other cities in the area once each year. They instruct and handle round dance programs for several clubs regularly and instigated the monthly meetings of the Florida Round Dance Leaders. They attend many local, state and national affairs, often in a staff capacity.

Ed and Kay are firm believers that round dancing greatly aids square dancers in timing, rhythm and memory retention—thus enhancing the ability to absorb, retain and to execute the multiplicity of square dance figures. Kay says, "Rounds are to square dancing what ham is to

eggs. So 'ham it up' a little and get in the act by learning to round dance."

—Harold R. Eicher

NEW RILEY ARRIVES

Janette Lynn Riley, weighing in at 6 lb., 4 oz., came to live with Jack and LaVerne Riley of Renton, Washington, last January 23. The Rileys were the originators of the Aqua Barn—a floating square dance hall—in Seattle and now also operate a recreation area for both small fry and square dancers on a ranch in nearby Renton. Congratulations to the proud parents.



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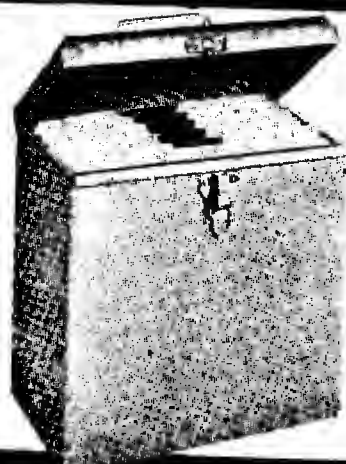
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(Record Reviews continued)

and good at singing the folk tunes will easily put this one over. Dance patterns are conventional. Rating ☆☆

CHERRY BLOSSOM SQUARE — Top 25057

Key: A flat Tempo: 128 Range: High HD
Caller: Bern Aubuchon Low LE
Music: Standard 2/4 — Trumpet, Saxophone, Clarinet, Piano, Drums

Synopsis: (Break) Corner do sa do — partner do paso — ladies chain — rollaway — swing — allemande — pass one — swing — promenade — swing. (Figure) Head ladies chain — chain back — Dixie style to ocean wave — star thru — right and left thru — star thru — swing — allemande — bow — weave — promenade — swing.

Comment: Music is excellent but tune moves around considerably and is recorded toward the high side. Good singers can do it and make it interesting. Dance patterns are well done and conventional. Rating ☆☆

HEAR THEM BELLS — Square L 109

Key: F Tempo: 130 Range: High HB
Caller: Tommy Farris Low LC
Music: Western 2/4 — Guitar, Violin, Rhythm Guitar, Piano, Bass

Synopsis: (Break) Allemande for Alamo style — balance — swing right — balance — swing left, full turn — pull corner by — allemande — grand right and left — do sa do — swing — promenade. (Figure) Heads up and back — rollaway — star thru — split two, around one — in middle circle four, once around — star thru — pass thru — corner swing — allemande — promenade.

Comment: Music is well recorded. Dance patterns are interesting and have good timing. Rating ☆☆

PLEASE DON'T LEAVE ME — Square L 108

Key: B flat Tempo: 130 Range: High HD
Caller: Melton Luttrell Low LC
Music: Western 2/4 — Violin, Guitar, Rhythm Guitar, Piano, Bass

Synopsis: (Break) Ladies chain — rollaway — swing — gents star left — box the gnat — do

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sa do — star thru — roll away — grand right and left — promenade — swing. (Figure) Heads up and back — star thru — do sa do — box the gnat — pull by — split two to a line — up and back — inside couples do sa do — outside the same — centers cross trail — ends pass thru — swing — promenade — swing.

Comment: Well played instrumental and good choreography. Callers who have trouble reaching high notes should avoid this one. Others will enjoy it. Rating ☆☆

I'M LOOKING HIGH AND LOW FOR MY BABY — Belco 105

Key: B flat **Tempo:** 126 **Range:** High HB
Caller: Ken Golden Low LB

Music: Standard 2/4 — Guitar, Drums, Piano, Bass, Trumpet, Banjo

Synopsis: (Break) Walk around corner — partner swing — promenade single file — gents star right, girls promenade — catch all eight — allemande — promenade. (Figure) Heads promenade half way — right and left thru — star thru — square thru $\frac{3}{4}$ — corner swing — allemande — do sa do — promenade.

Comment: A well played instrumental though an increase in speed makes it better. Dance patterns are conventional. Rating ☆+

APRON STRINGS — Sets in Order 134*

Key: F **Tempo:** 128 **Range:** High HC
Caller: Johnny LeClair Low LB

Music: Standard 2/4 — Guitar, Piano, Accordion, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A smooth flowing tune that is easy to sing. The dance patterns are close timed and interesting. Dancers get the feeling that everybody is moving. Rating S.I.O.

GONNA RAISE A RUCKUS TONIGHT — Windsor 4818*

Key: G **Tempo:** 130 **Range:** High HB
Caller: Dave Taylor Low LD

Music: Standard 2/4 — Drums, Piano, Clarinet, Bass, Guitar, Saxophone

Synopsis: Complete call printed in Workshop.

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Comment: A dance that takes a little work to get the timing but callers will get good response to it as the lively music and well written routine is quite enjoyable. Rating ☆☆☆

LITTLE BROWN GAL — Old Timer 8189*

Key: F **Tempo:** 125 **Range:** High HC
Caller: Wayne West Low LD

Music: 4/4 (Hawaiian) — Guitar, Piano, Vibes,
Bass, Drums, Rhythm Devices

Synopsis: Complete call printed in Workshop.

Comment: A dance that is quite different. The Hawaiian style music is a little slow and a slight speed increase makes the dance more enjoyable. The pattern is quite long and will take work to learn, but the dance is fun to do and a joy to call. Rating ☆☆☆

SHE'S GONE — Kalox 1026

Key: B flat **Tempo:** 130 **Range:** High HC
Caller: Billy Lewis Low LD

Music: Western 2/4 — Violin, Guitar, Bass,
Trumpet, Banjo

Synopsis: (Break) Allemande — do sa do — gents star left — partner right — corner left — partner right a wrong way thar — shoot star, allemande — promenade. (Figure) All promenade half way — heads right and left thru — sides lead right, circle to a line — up and back — pass thru — U turn back — circle — allemande — promenade.

Comment: Music is well played and recording has fine fidelity. Tune moves well and is easy to sing. Dance patterns are conventional but it will take a good caller to put them over. This could be a sleeper. Rating ☆+

THAT CERTAIN PARTY — Blue Star 1656

Key: C **Tempo:** 126 **Range:** High HC
Caller: Vaughn Parrish Low LB

Music: Standard 2/4 — Clarinet, Piano, Guitar,
Violin, Drums, Bass, Saxophone

Synopsis: (Break) Circle — walk around corner — see saw — ladies star right, gents promenade — box the flea — swing — promenade. (Figure) Heads separate — half way around then partner star thru — side ladies chain — same side ladies chain left — heads right and left thru — allemande — grand right and left — promenade.

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Comment: Music is quite usable and has good swing. Dance patterns are conventional but a caller will have to increase speed and put a great deal of his own excitement in this to really "sell" it. Rating ☆+

GOIN' DOWN THE ROAD — Old Timer 8188

Key: C **Tempo:** 128 **Range:** High HG
Caller: Joe Boykin Low LG

Music: Western 2/4 — Violin, Guitar, Bass, Piano
Synopsis: (Break) Corner do sa do — partner left — four ladies chain — circle — whirlaway — swing right hand lady — allemande — pass one — right and left grand — promenade. (Figure) Men star right — opposite left — gents to center and thar star for an ocean wave balance — swing thru — balance — swing thru — balance — shoot star — swing next — promenade.

Comment: Music is quite weak. The tune is difficult to follow and is in a very low key. Dance patterns are good and show good use of new "Swing Thru" but tune lacks interest.

Rating ☆

DANCIN' THRU THE CLOVER — Balance X111*

Key: F **Tempo:** 126 **Range:** High HG
Caller: Ed Gilmore Low LB

Music: Standard 2/4 — Piano, Guitar, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A lively instrumental featuring piano and guitar. Lead is strong thru first chorus then is used very little during the balance of the record. The dance pattern is exceptionally well timed and metered. Rating ☆☆☆

GOOD OLD DAYS — MacGregor 972

Key: G **Tempo:** 132 **Range:** High HB
Caller: Chuck Raley Low LD

Music: Western 2/4 — Accordion, Drums, Bass, Guitar, Piano

Synopsis: (Break) Circle — allemande — swing — ladies star left — partner right — allemande — grand right and left — promenade — swing. (Figure) Heads up and back — cross trail — around one — box the gnat — do sa do — ocean wave — square thru 3/4 — allemande —

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- #2545—Barney Google — Dick Manning
- #2544—Cindy — Earl Neff
- #2543—Girl With the Golden Hair — Del Price
- #2542—Tom & Jerry & Jerry's Hoedown
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 4903 Wisconsin Ave., Washington 16

Additional Dealers on Previous Pages

walk by one, swing next.

Comment: Strictly a "country style" tune but well played and good rhythm. Dance uses conventional material and is quite danceable.

Rating ☆

RAISE A RUCKUS — MacGregor 970

Key: A flat **Tempo:** 126 **Range:** High HC

Caller: Bill Ball **Low LE**

Music: Western 2/4 — Piano, Accordion, Guitar, Drums, Bass

Synopsis: (Break) Ladies star — partner left — do sa do corner — partner box the gnat — pull by — allemande — go forward 2 — turn back one, swing — promenade. (Figure) Heads up and back — pass thru and stop — sides half square thru — centers in, cast off 3/4 — star thru — square thru 3/4 — corner swing — allemande — promenade.

Comment: A novelty tune, well done. The music has nice swing and a chorus of voices sing along on the promenades. This is the same tune as now popular on the Windsor label and both have good dances. Check the dance patterns and voice range before you buy.

Rating ☆☆

WALL TO WALL LOVE — MacGregor 974

Key: D **Tempo:** 128 **Range:** High HD

Caller: Bob Van Antwerp **Low LD**

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Walk around corner — partner

left — ladies star, men promenade — partner left for thar star — slip clutch, allemande — grand right and left — promenade. (Figure) Head ladies chain — rollaway — circle — four ladies pass thru — turn left — first around two, second around one — circle — allemande — do sa do — corner swing — promenade.

Comment: Western tune played in Western style. Rhythm is good. Dance patterns have a slightly different treatment.

Rating ☆☆

WILDFIRE — MacGregor 971

Key: E flat **Tempo:** 128 **Range:** High HC

Caller: Don Stewart **Low LD**

Music: Western 2/4 — Accordion, Guitar, Piano, Bass, Drums

Synopsis: (Break) Circle — allemande — partner right — men star left — do sa do — allemande — grand right and left — promenade — swing. (Figure) Head ladies chain right — new head ladies chain across — square thru 3/4 — pass thru — ends turn in — swing — promenade.

Comment: A conventional dance and music that is quite adequate. The melody is a "country tune" and callers who specialize in this style will enjoy it.

Rating ☆+

MY GAL — MacGregor 973

Key: G **Tempo:** 128 **Range:** High HG

Caller: Fenton Jones **Low LG**

Music: Standard 2/4 — Accordion, Guitar, Bass

Synopsis: (Break) Heads lead right, circle to a

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1653—THAT'S MY WEAKNESS

Caller: Sal Fanara
Flip instrumental

1654—ANYTIME

Caller: Bob Fisk
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1655—JAMES

Caller: Marshall Flippo
Flip instrumental

1656—THAT CERTAIN PARTY

Caller: Vaughn Parrish
Flip instrumental

BLUE STAR

1657—SLOWPOKE

Flip, City Lights
Round Dances

1658—HEART OF MY HEART

Caller: Andy Andrus
Flip instrumental

1659—MY IDEAL and ACAPULCO

Round Dances

1660—SWING THAT MAID

Caller: Marshall Flippo
Flip instrumental

1661—BLUE SIOUX CITY FIVE

Caller: Marshall Flippo
Flip instrumental

1662—IT IS TRUE WHAT THEY SAY ABOUT DIXIE

Caller: Vaughn Parrish
Flip instrumental

1663—HELLO BLUEBIRD

Caller: Bob Fisk
Flip instrumental

1664—YOU'RE NOBODY TILL SOMEBODY LOVES YOU

Caller: Sal Fanara
Flip instrumental

1665—HAPPY FEELING and JUST FOR TWO

Round Dances

LORE

1036—EVERY MAN A KING

Caller: Bob Augustin
Flip instrumental

1037—MR. SANDMAN

Caller: Sal Fanara
Flip instrumental

1038—MUSKRAT RAMBLE

Caller: Johnny Creel
Flip instrumental

1039—DANCE UNTIL SUNDAY

MORNING SATURDAY NIGHT
Caller: Boots Lewis
Flip instrumental

1040—HEY, LOOK ME OVER 1042—BATTLE CRY OF FREEDOM

Caller: Toby Dove
Flip instrumental

Caller: Bob Augustin
Flip instrumental

1041—WALTZING MATILDA 1043—ONE HAS YOUR HEART

Caller: Garry Cohn
Flip instrumental

Caller: Bob Augustin
Flip instrumental

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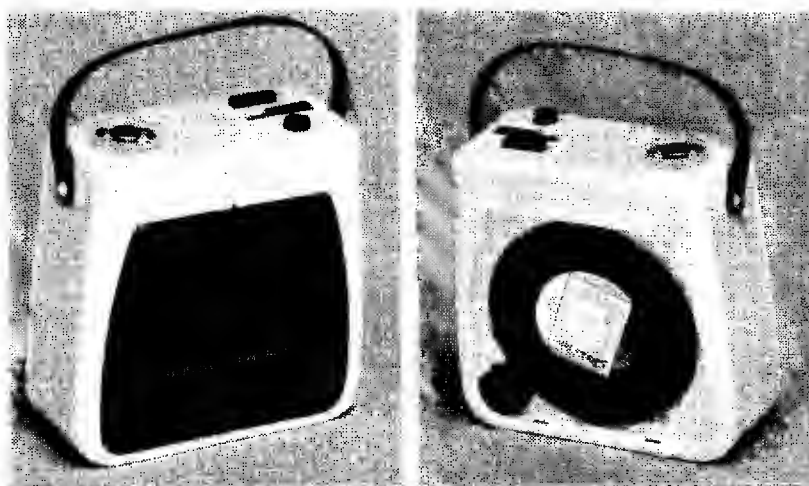


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line — up and back — pass thru — cast off $\frac{3}{4}$ — Dixie chain — ladies left, men right — triple allemande — do sa do — twirl — promenade. (Figure) Allemande — pass partner — turn next by right — partner left — gents star across — opposite left — corner chain all eight — whirl-away — all star right — girls roll back — pass one — allemande — do sa do — corner swing — promenade.

Comment: A simple instrumental of "Somebody Stole My Gal" in a low voice range. A very busy dance that includes about everything. Music is quite adequate and callers who like them low will grab this. Rating ☆+

ROUNDS

CHATEAU WALTZ — Windsor 4686

Music: (Bernabei) Piano, Bells, Guitar, Clarinet, Drums, Trumpets, Saxophones, Bass

Choreographers: Jack and Na Stapleton

Comment: A very well recorded piece of music and dance routine that is pleasant to do and easy to learn.

CANADIAN CAPERS — Flip side to above

Music: (Lofthouse) Piano, Trumpets, Saxophones, Bass, Accordion, Guitar, Trombone

Choreographers: Rose and Sid Thornton

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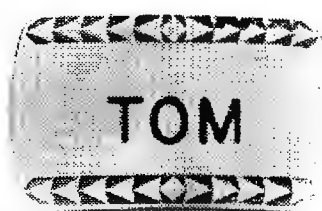
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Comment: Interesting music and a rhythm routine that many will enjoy doing.

LINGER AWHILE — Grenn 14050

Music: (Al Russ) Piano, Trumpets, Saxophones, Drums, Bass

Choreographers: Lucille and Andy Hall

Comment: Music is very well arranged and recording is high quality. Dance routine is easy with several repeats and should be fun to do.

CHATTANOOGA CHOO CHOO

— Flip side to above

Music: (Al Russ) Trumpets, Saxophones, Piano, Drums, Bass

Choreographers: Manning and Nita Smith

Comment: Well played music with a full band. Dance is 40 measures long with first 8 repeated. A lively routine that many will find fun.

KISS IN THE DARK — Grenn 14051

Music: (Al Russ) Saxophones, Piano, Guitar, Trumpets, Trombone, Bass, Clarinet

Choreographers: Blackie and Dottie Heatwole

Comment: Good music and smooth flowing waltz routine. Enough parts are repeated so that it should not be too difficult to learn.

ONE KISS — Flip side to above

Music: (Al Russ) Trumpets, Saxophones,

Faulkner's

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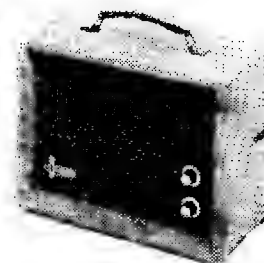
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Trombone, Piano, Drums, Bass
Choreographers: Joe and Es Turner
Comment: A new recording for a dance routine that enjoyed considerable popularity in the past. Music is well played.

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-April.

SINGING CALLS

Beverly Hillbillies	Jewel 106
Gonna Raise A Ruckus	Windsor 4818
Summer Romance	Windsor 4816
Sweet Pappa	Kalox 1024
Play Me A Song	Sets in Order 132

ROUND DANCES

Fraulein	Blue Star 1645
Dancing Shadows	Windsor 4682
Lucky	Belco 204
Alley Cat	Atco 6626
Golden Gate	Grenn 14040

SLOW POKE — Blue Star 1657

Music: (Shannonaires) Organ, Vibes, Saxophone, Clarinet, Bass, Piano, Drums

Choreographers: Ellis and Jess Gates

Comment: Music is quite danceable. Routine has some repeats. Dance follows the rhythm pattern of the music. It is long, using 32 measures of 4/4 time but should not be difficult to learn.

(Continued on page 62)

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CITY LIGHTS — Flip side to Slow Poke
Music: (Shannonaires) Saxophones, Piano, Drums, Bass, Guitar, Organ
Choreographers: Elmer and Pauline Alford
Comment: Music is light and quite pleasant. Dance routine is fast moving but easy with all parts repeating.

HI LILI, HI LO — Sets in Order 3139
Music: (Jerry men) Harmonica, French Horn, Flutes, Clarinet, Trumpet, Accordion, Piano, Bass, Drums, Guitar, Steel Guitar
Choreographers: Merl and Delia Olds

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Comment: A flowing waltz at a medium tempo. Routine is not difficult and most parts are repeated. Music is unusual and full.

GETAWAY — Flip side to above
Music: (Jerry men) Piano, Vibes, Trumpet, Bass, Guitar, Drums
Choreographers: Roy Close and Bernice Jones
Comment: Music has a light touch and dance is a rhythm routine. Several sections are repeated. Dancers with a good sense of rhythm will enjoy it.

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HOEDOWNS

PICKIN' AND GRINNIN' — Sets in Order 2140

Key: A Tempo: 128
Music: (Roscoe and Floyd) Multiple Guitar.

GO MAN GO — Flip side to above

Key: A Tempo: 128
Music: (Roscoe and Floyd) Multiple Guitar
Comment: For those who prefer their hoedowns with no lead and lots of rhythm these should be great. Rating S.I.O.

(Date Book continued from page 5)

May 18—3rd Ann. W. Carolinas Assn. Spring Fest., Country Day School, Asheville, N.C.

May 18—4th Tulip Time Fest. Square Dance West Ottawa H.S., Holland, Mich.

May 18—9th Ann. Kamloops & Dist. S/D Jamboree, Memorial Ar., Kamloops, B.C., Can.

May 18—Annual Calico Capers Woodmoor School, Baltimore Co., Md.

May 23—Free Street Dance Omaha, Nebraska



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Memorial Hall, Akron Univ., Akron, Ohio
May 25—State Square Dance Festival
Douglas, Wyo.
May 25—Mid-Central States S/D Convention
Civic Audit., Omaha, Nebr.
May 25—Ann. Gettysburg Cannonaders Round-
up, Stud. U., Col. Campus, Gettysburg, Pa.
May 25-26—Golden State Round-Up
Auditorium, Oakland, Calif.

May 25-26—3rd Ann. Azalea Festival S/D
Jamboree, H.S. Gym, Brookings, Ore.
May 25-26—Northwest Mich. Ann. Spring Fest.
Traverse City, Mich.
May 26—Grandparents Cl. Denise White Benefit
Dance, Willowbrooks H.S., Broadview, Ill.
May 29—Grand Prowlers' 2nd Ann. Guest
Caller Dance, Whippany, N.J.
May 31-June 1-2—10th Ann. California State
Convention, Long Beach, Calif.

(More Dates on page 66)

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"BORN TO DANCE"

by Bill and Marie Brown
Hobbs, New Mexico

GR 14052

"EVENING STAR" (waltz)

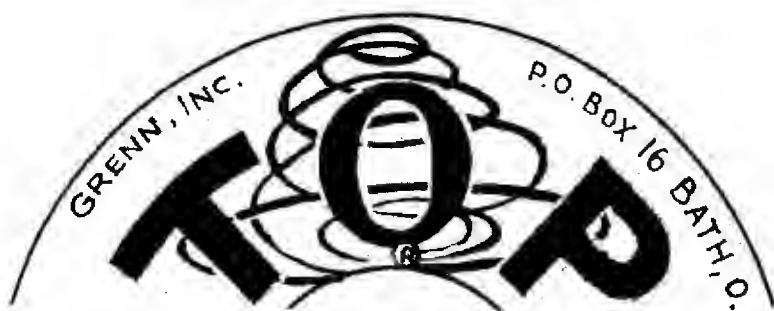
by Irene and Bill Hart
North Royalton, Ohio

"NORMA'S WALTZ"

by Norma and Wayne Wylie
St. Louis, Missouri

GR 14053

ROUNDS FOR SQUARES



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State Univ. Ballroom, Logan, Utah

June 7-9—5th Ann. San Antonio Council R/D
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June 8—Elkaroo C. Lehman Caves Dedic. S/D
Lehman Caves Natl. Mon., Baker, Nevada

June 9—Toled Callers Assn. All-Day Workshop
Toledo, Ohio

NOTE ON GOLDEN TRIANGLE VACATION

Golden Triangle Vacation Camp, in Norfolk, Va., has more members on its staff than those mentioned in the April Sets in Order Camp Listings. These are Harold Bausch and Marshall Flippo for squares; the Bud Knowlands for rounds. Also, the right man to contact for further information is Ray Jager, 7402 Meadow Lane, Chevy Chase 15, Md. This camp is planned for July 28-August 2, 1963.



GOLDEN SQUARE RECORDS

★~~~~~★ NEW RELEASES ★~~~~~★

No. 6010 — THIS CAN'T BE LOVE

Flip Instrumental by Don Atkins

No. 6012 — OBJECT OF MY AFFECTION

Flip Instrumental by Frannie Heintz
of Monson, Mass.

No. 6011 — LIGHT IN THE WINDOW

Flip Instrumental by Tommy Stoye of Tacoma, Wash.

ALSO BE SURE TO GET LAST MONTH'S LATEST RELEASES

No. 6008 — C'EST MAGNIFIQUE

Flip Instrumental by Jerry Firenzi

No. 6009 — ROSE ANN

Flip Instrumental by Don Atkins

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AN EXCEEDINGLY INTERESTING movement that has unlimited possibilities and is becoming quite popular in the experimental field is the Swing Thru. Because there is such a variety of usage popping up over this movement a clean-cut definition at the present time is still a bit difficult to come by. However, for the purpose of the present, at least, here is a fairly usable definition.

SWING THRU

By Del Coolman, Flint, Michigan

If two facing couples were to start a Pass Thru and stop at that point when they were in a line of four with individuals facing alternately they would be in a position to do a Swing Thru. On the command the line would break in the center and the outside two couples would turn a halfway around in a right hand swing. At this point hands would be released and the two on the outside would remain facing as they are while the two in the center would take left hands, turn halfway around, moving forward, and join hands in a line of four facing alternately with the person on the outside.

Experimenting with the movement as we have in the pictures shown here, you will note why we are a little vague in the present definition. This movement could be started by couples merely starting a Pass Thru and moving into a line of four, as shown in figure 1. Or two couples could meet, do a Do Sa Do going all the way around and a quarter more to end in an Ocean Wave line, rock forward and back (1) and be ready to start.

The Swing Thru itself starts as the two couples split and turn halfway around with a right hand swing (2). The outsides are released and the centers turn with the left hand swing as the sides stay in place (3), finishing their 180° turn the centers join hands with those on the



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outside in a line of four and here, if the call directs, the line would be able to balance forward and back in Ocean Wave style.

From this position (4) another Swing Thru could be executed. Centers would release their left hand grip and two couples would turn by the right (5). Those reaching the outside would stay in place as those in the center would take left hands (6) and turn 180° (7) to end in a line of four ready for an Ocean Wave Balance or the next call (8).

Just for the sake of following through from this point we found one figure that had the Ends Cross Over (9) and the Girls Turn Back (10) so that partners would end facing the same direction, as a couple. Then from this line of four, with the two couples facing in alternate directions, do a Wheel and Deal (11) so that the couples end facing each other ready for the next call (12). For a drill on this see page 40 in the workshop.

As we stated earlier, the possibilities for this movement seem to be endless. You might try the same thing with All Four Couples. We tried it from a Wrong Way Thar position, ladies in the center (13). Those in the center released their left hand star and couples turn halfway around by the right (14). The ladies are left on the side line as the men make a left hand star (15), move forward across the set to the opposite and take right hands (16). We chose to balance forward and back at the beginning and end of this and found that we could make a very nice continuing pattern by following the two couple pattern and going through the Swing Thru again from this (16) position.

It's quite possible to work this from any number of positions so give it a try.



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... on the ROUNDS

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World Go 'Round. The Round Dance Teachers' Council of D.C. chose Flea Market Mixer and Jiffy Mixer (easy), both held over; 24 Hours a Day as intermediate; Wonderful World as advanced. Albuquerque, N.M. liked Lucky. The Iowa Federation picked 24 Hours a Day as a challenge dance and in the Mid-Atlantic Area of Pennsylvania it was St. Louis Blues for square dancers; Goodnight My Someone for round dancers. The Washington Federation chose Lucky for March. The RDTA of So. Calif. chose Fraulein and Under her Spell for April.

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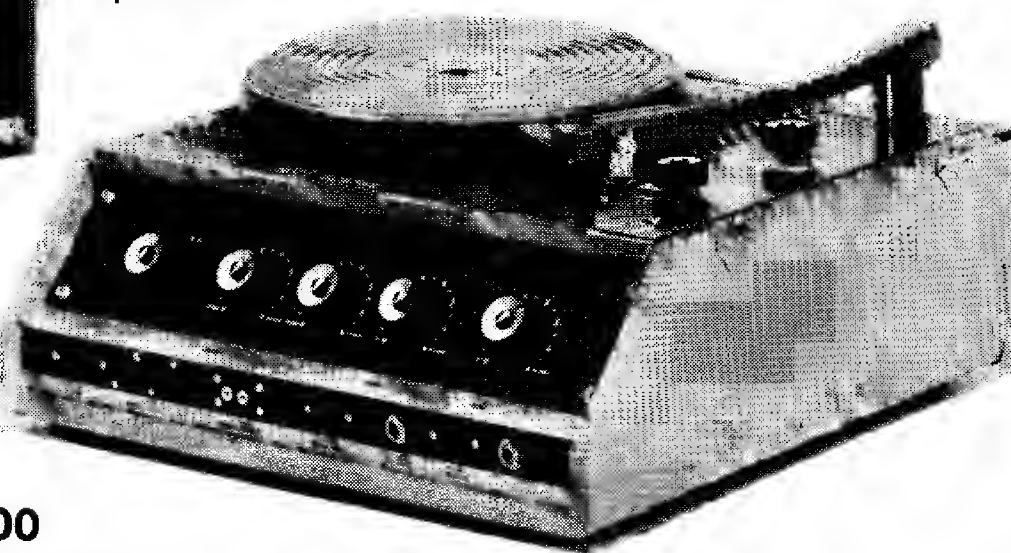
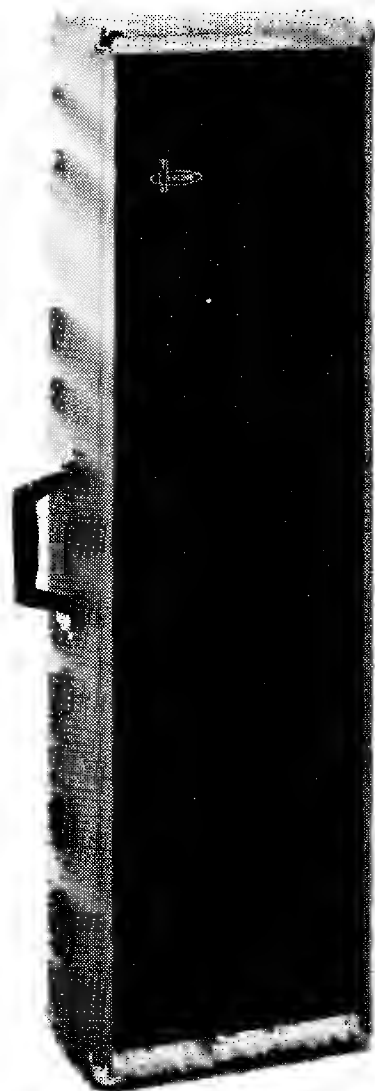
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